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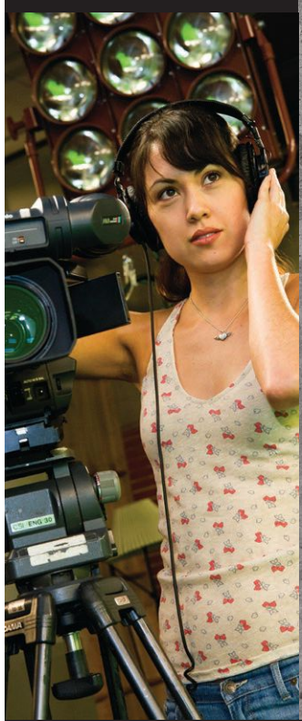

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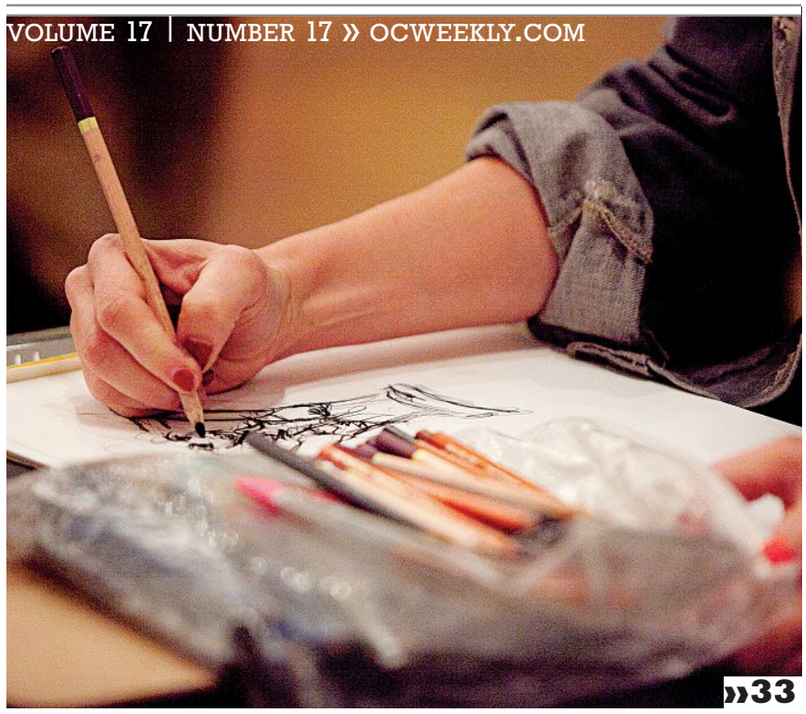

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THE WINTER 2011 CHAPMAN UNIVERSITY UNDIE RUN: PARENTS, AVERT YOUR EYES!

.COMMENTS

OCWEEKLY.COM READER FEEDBACK

"Going to the show late so you can make your Mom's Christmas awesome is punk rock. Punk Rock owes a lot to moms; D Boon's mom is the reason Watt picked up a bass."

—Greg Hotchkiss responding to Ryan Ritchie's Dec. 19 Heard Mentality post "GV30: Descendents, Black Flag at the Santa Monica Civic Center Last Night," in which Ritchie admitted he was late to the show because he was making Christmas gifts for his mom, who's about to undergo chemotherapy (our thoughts and prayers, Ryan's mom!)

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letters »

"There is a fetish and cult about youth."

GOLDEN YEARS

I was a kid back then, carrying drums for Goldenvoice, thrilled to be backstage at shows with Bad Manners (and then onstage, diving and surfing the crowd), hanging around Tishbone (Fishbone for the uninformed), bouncing at the Olympic [Vickie Chang's "His Golden Voice," Dec. 16]. Paul Tollett had the gift, and you could slowly see the shows, bands and venues getting bigger and bigger. He always was and is a class act. Good on him.

Punkndrublic911, via ocweekly.com

WHAT A UC IRVINE PHILOSOPHY DEGREE GETS YOU THESE DAYS

The dirty secret of American business is that job discrimination against the aged is subtle, but widespread and pervasive [R. Scott Moxley's Moxley Confidential, "Give This Incredible Man a Job," Dec. 16]. Businesses have figured out how to game the system without violating the law, aided and abetted by the so-called values of contemporary American culture in which there is a fetish and cult about youth.

Anonymous, via ocweekly.com

MEXICANS ARE SPANIARDS, TOO!

I find it really interesting how people refer to the native people of Mesoamerica as "Mexicans" while the survivors of these same people don't call themselves that [Gustavo Arellano's ¡Ask a Mexican! Dec.16]. I mean, Mexican *es la cruza de indio con Español*; mestizaje, remember? Mexican is the crossover of those cultures. And that's exactly the reason modern-day indigenous people call you or me Mexicans or *Blancos* and exclude themselves from that term.

As much as I hate what *los conquistadores* did to "our ancestors," remember that those Europeans are as much a part of your *abuelitos* as the Indians. So, stop *el romanticismo* and embrace yourself.

Don Tacho, via ocweekly.com

It just reminds me of the Chicano Studies students who would ponder what the Americas would be like if the Spaniards had never arrived to take over—and assumed it would be so much better had they stayed in Spain. It goes both ways, too, just as some are quick to talk shit about the invading *conquistadores*. There are some who can't accept or come to terms with the fact their ancestors also included the "savage" natives. I've known people who talk up their Spanish roots, how they're Basque or whatnot, but won't acknowledge that those roots are intertwined with Mesoamerican roots as well. It's sad to deny one aspect of your history because it isn't as appealing or romantic.

Joe Jack, via ocweekly.com

MORE ON FULLERTON'S UNIFORMED CHOLOS

These crooked cops are nothing more than an organized gang of thugs, who are no different than any other bad gang [Marisa Gerber's "The Bullies In Blue," Nov. 25]. The ones who get away with all of the crap are usually bullies within their own department. It is time for the decent officers to make a stand, too. The officers need to police their own, and it is up to them to start setting an example on what to do with bad cops. It may not be popular, but it is what is right. For all of the low-life crooked cops who pull these kind of tactics, there need to be officers ready and willing to screw a gun into one of the crooked cops' ears who break the law and arrest them just like they would any other crook.

The one thing about the people who are in charge is they know what is going on and they need to be willing to do the same or get the hell out of the way and let someone who cares about their community do the job. Too many good officers leave the profession because they do not feel like dealing with these problems, when it is hard enough doing the job they were hired for in the first place. At some point, people will get tired of this crap and will take on the problem themselves. Look around you; people are killing cops everywhere because that is the only way citizens feel they can get rid of the bad apples. I will never forget the beautiful old buildings with the red-tile roofs that had Christmas decorations up and down the street, starting with the police department's. I wish you all luck getting your town back from the police.

dent harwell, via ocweekly.com

MCSHITHEAD

Fuckin' nerds. Is this supposed to be similar to coning or planking or some shit prank just to get a video on YouTube [Hey You! "More Than 50 Billion Assholes Served," Dec. 9]? Wow, this is what the future of America looks like.

Prime, via ocweekly.com

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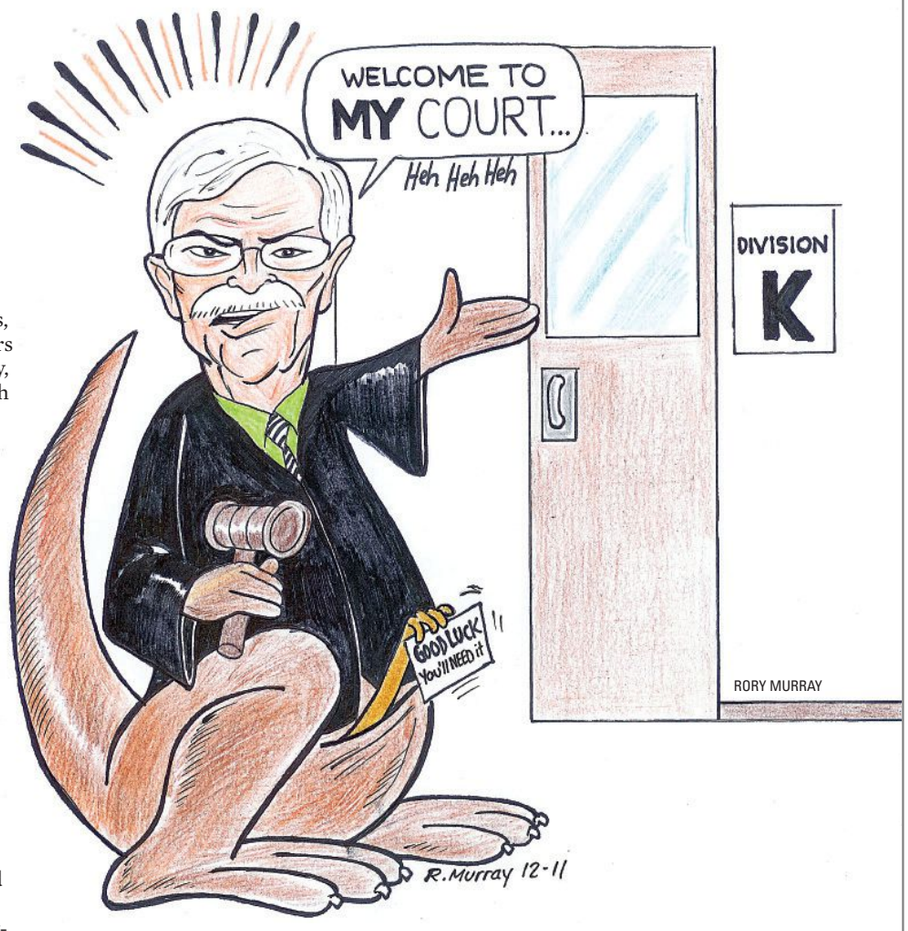
Captain Kangaroo

Inside the biased, anti-medical-marijuana courtroom of Long Beach Judge Charles D. Sheldon

BY NICK SCHOU

On Dec. 21, a Long Beach jury found Joe Byron and Joe Grumbine, the one-time *Weekly* cover boys (see "Buds," June 9) and former owners of a pair of Long Beach cannabis clubs as well as Garden Grove's Unit D collective, guilty. Both were charged with several counts of selling pot at their dispensaries, which were raided two years ago this month; additionally, Byron, owner of Long Beach eatery Egg Heaven, was charged with tax evasion and electricity theft.

The two Joes were convicted for doing something—providing pot to qualified patients in return for cash—that hundreds of other collective operators are doing, including numerous city-permitted clubs in Long Beach. This had far less to do with the actual facts of the case than with the overwhelmingly apparent bias of the man who presided over the trial, a 79-year-old jurist with white hair, a bushy mustache and a gravelly voice reminiscent of a *True Grit*-era John Wayne: Charles D. Sheldon, presiding judge of Long Beach Superior Court's Department K.



RORY MURRAY

That letter, as another Long Beach judge once drew unintended laughs for explaining, stands for that lovable, bouncy rodent from Down Under: the kangaroo. Get it? Kangaroo Court? Where all defendants are presumed guilty until convicted and marched off to prison or the firing squad?

It'd be funny if it weren't true.

Sheldon's intense dislike of the defendants and their lawyers, Allison Margolin and Christopher Glew, became obvious early in the case through his pretrial rulings. First, he denied the defendants the right to mention medical marijuana in their defense, much less the fact that California state law allows patients to smoke marijuana for medical reasons and to establish collectives to grow and distribute the plants. Only a last-minute ruling by the California Court of Appeal forced Sheldon to allow such a defense.

However, Hizzonor immediately refused a motion by the defense team to delay the trial for a week so they could restructure their case and contact previously off-limits witnesses, gruffly insisting the trial start the following morning. Things only got worse from there. When the prosecution argued its case, Sheldon ruled against almost every defense objection, and he allowed prosecutors to put more than 30 witnesses on the stand. He later limited each defendant to exactly six witnesses each.

Despite the lopsided nature of things, the prosecution didn't really amount to much—at least in terms of actual crimes. In its essence, the case boiled down to a dozen supposed "sales" made to undercover police officers who admitted to the jury they weren't allowed inside the club until they could provide a valid California driver's license and a doctor's note allowing them to smoke marijuana for medical reasons.

Given that state law allowed the cops to obtain those doctors' notes and to obtain cannabis to treat their supposed ailment—insomnia, as one cop sarcastically informed the jury—it was hard to see exactly where a crime had occurred. Indeed, the defendants happily acknowledged the so-called sales had taken place, but, they pointed out, their cash-strapped patients were habitually handed free cannabis, food drives and wheelchair donations were common events, and Grumbine drove to disabled patients' homes to help them cultivate their own marijuana, even installing wheelchair ramps and grab-bars at their houses.

The evidence for any compelling crime may have been rather mundane, but the courtroom drama was anything but forgettable. For reasons only he knows, but which the California Commission on Judicial Performance might be well-advised to contemplate, Sheldon allowed prosecutors to place a screen on the left side of the courtroom.

» CONTINUED ON PAGE 10

¡ask a mexican!®

»GUSTAVO ARELLANO

DEAR READERS: In between your 15th tamale and sixth spiked cup of *ponche*, you're going to have to buy *regalos* for Christmas or whatever *pinche* holiday you celebrate. Okay, you don't have to, but you should, if only to support all the great indie businesses suffering during this Great Recession. Behold, then, your ¡Ask a Mexican! Christmas shopping list, a Mexican-approved cavalcade of *chingones* that will teach your kith and kin about Mexis, whether via literature, music, art or other mediums. Enjoy!

LALO ALCARAZ: The great Chicano *cartoonista* is back with his annual calendar, and he promises the 2012 edition is a "RECONQUISTAPOCALYPSE" simultaneously celebrating the takeover of Aztlán and the Mayan prophecy proclaiming the end of the world. And did any of your local Occupy protests feature a poster of a mob taking down a statue of Monopoly's Rich "Uncle" Pennybags? That was Lalo. *www.laloalcaraz.com*.

LA SANTA CECILIA: This group of hepcats were my resident house band back when I had a radio show, and they've gone on to bigger and better things. Their music—a wonderful mestizaje of klezmer, Django Reinhardt, funk, samba, *conjunto norteño*, and all the great music that makes the modern Mexican-American experience— has been heard on *Weeds* and *Entourage*. And they're politically conscious! Best of all, each CD cover is handmade by the band, a wonderful combination of DIY ethics and *rascuache*. *www.lasantacecilia.com*.

SAM QUINONES: The *Los Angeles Times* staff writer is the greatest chronicler of post-1970 Mexico EVER. Buy all his books, and read all his articles. Plus, he's one of the people you can blame for getting me into journalism. *www.samquinones.com*.

CAREY MCWILLIAMS: Anything by the great progressive historian, of course, but specifically *North From Mexico: The Spanish-Speaking People of the United States*.

CALACAS: Great shop in my 'hood that has everything from beautiful *artesania* imported from Mexico to hilarious Chicano-themed T-shirts ("Estar Guars" instead of "Star Wars," anyone?) and an impressive collection of Día de los Muertos statues. They're also tireless supporters of DREAM Act students. *Pinche* mensches all the way. *www.calacasinc.com*

ETHNIC STUDIES: How do you gift a discipline? Easy: monitor the battlegrounds in which Know Nothings are trying to ban it. First Arizona, next the United States—you've been warned. Sit in on a class at your local community college or university—or, better yet, buy all the books of Chicano Studies pioneer Rudy Acuña, a Korean War vet who's never met a *pendejo* chickenhawk politician he can't dress down with a few choice historical anecdotes.

ME! Totally shameless self-promotion, but still: give the gift of the Mexican! Turn people on to my *columna*, like me on Facebook, or—better yet—save your pesos for April 10, 2012, when my long-promised *Taco U.S.A.: How Mexican Food Conquered America* finally publishes. *Felíz Navidad* and, as always, ¡A LA CHINGADA CON ARPAYASO!

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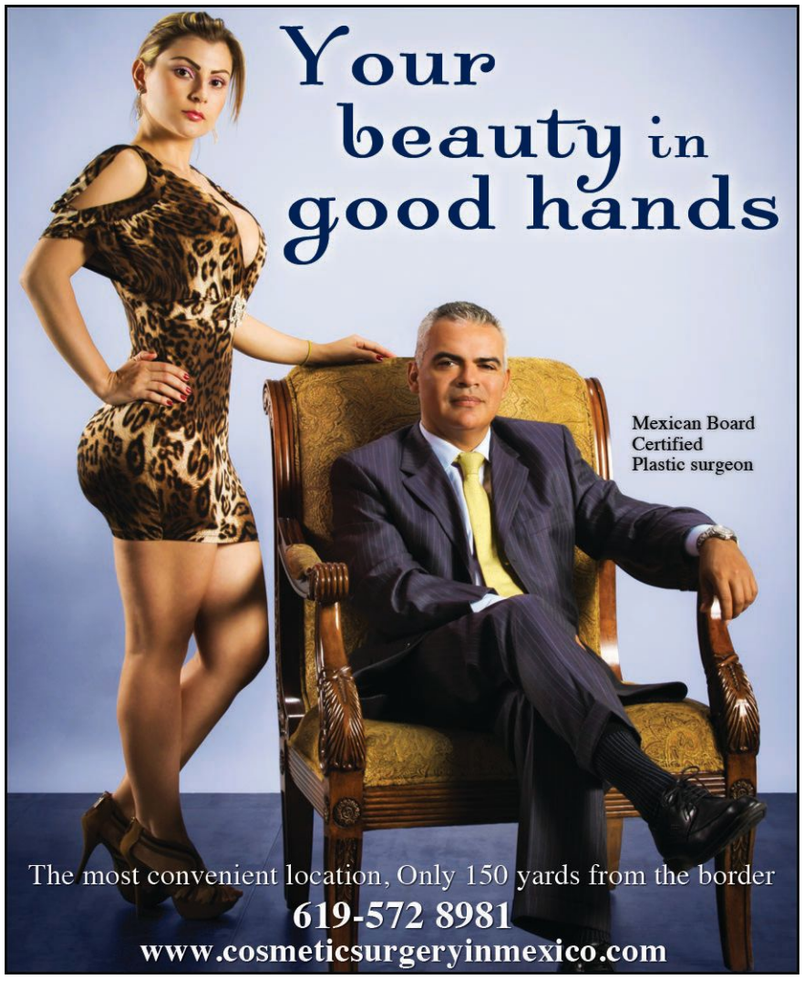

Captain Kangaroo

» FROM PAGE 9

This effectively blocked the jury from seeing the audience, which consisted overwhelmingly of current and former patients of the three collectives, mostly elderly people and folks in wheelchairs.

At one point, frustrations at the defense table got the better of things, and a juror handed Sheldon a note asking him to admonish Glew and Margolin to not roll their eyes. On another occasion, citing Sheldon's bias, Glew attempted to argue for a mistrial; Sheldon responded by declaring a break in the proceedings. In full view of the jury, he took off his robe and began to march out of the courtroom

"Your honor, if I could just finish my sentence," Glew said.

Sheldon became enraged. "We're not talking about this," he bellowed, jabbing his finger in the air as he stormed out. "You're out of line!"

Later, Sheldon interrupted a clearly intimidated Margolin to tell her that she was doing a "disservice" to her clients by objecting too frequently, warning her that any further attempts would be futile. When Margolin protested, Sheldon cut her off. "You'll make your objections, and I'll overrule them," he snarled.

When it came time for Margolin and Glew to present their case, Sheldon seemed to have much more interest in sustaining objections, seeing as they were now coming from the prosecution table. This trend continued well into closing arguments, when Sheldon overruled each defense objection during prosecutor Jodi Castano's speech. For example, when Castano told the jury the law doesn't allow for collectives to sell marijuana at a profit nor does it provide for patients to obtain cannabis via over-the-counter sales, Margolin repeatedly objected on the grounds this statement misstated the law, but Sheldon repeatedly ignored her.

When Castano objected roughly half a dozen times to Margolin's closing speech on the same grounds, Sheldon repeatedly sustained her objections, referring to Margolin's arguments as "improper" and ruling they be stricken from the record. In fact, Sheldon had to ask the courtroom reporter to read back Margolin's statements each time Castano objected because he wasn't even listening to Margolin's speech. Typically, judges avoid this kind of intervention by simply reminding the jury that nothing the attorneys say during closing arguments should be considered as evidence, but Sheldon either forgot to say this or didn't see the point.

Speaking of forgetfulness, during more than a week of courtroom proceedings, Sheldon never admonished jurors to not speak about the case with one another or anyone else—an amazing oversight. Because of a gag rule Sheldon imposed on the lawyers in the case, Glew, Margolin and Castano are prohibited from speaking with reporters.

But speaking in the hallway shortly before the trial ended, Grumbine laughed nervously as he tried to make sense of the case. "It's a personal vendetta or something," he remarked. "Maybe it's just a dream, or we stepped into an alternate reality."

Byron and Grumbine now face several years in state prison.

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» ANONYMOUS

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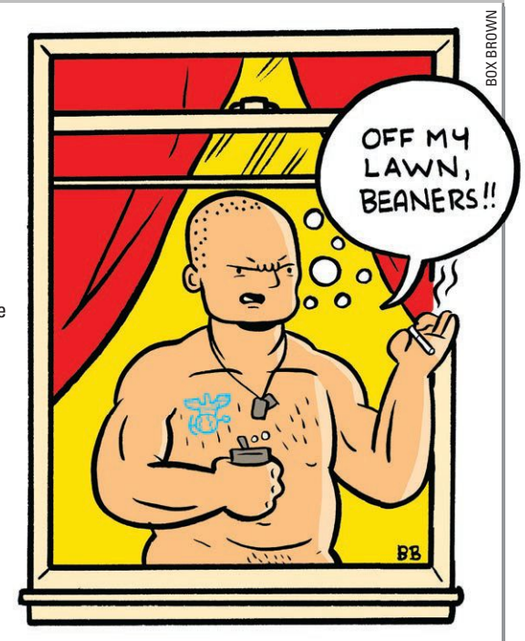

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TEAM *MARGARET*

BY KARINA LONGWORTH

KARINA LONGWORTH ON WHY YOU'VE NEVER HEARD OF HER FAVORITE MOVIE OF THE YEAR, PLUS NINE MORE BESTS

Margaret—written and directed by Kenneth Lonergan (*You Can Count on Me*), starring Anna Paquin, with key supporting performances from Matt Damon and Mark Ruffalo—is the best film of 2011. Chances are very, very good you haven't seen it—or were even aware it was something you *could* see. And right now, it isn't.

Written in 2003, shot in 2005, and mired in post-production troubles and subsequent lawsuits, *Margaret* was not theatrically released until September of this year—and almost as soon as it arrived in theaters (very few theaters), it disappeared. A coming-of-age tale infused with post-9/11 anxiety, *Margaret* features Paquin—in the performance of the year—as Lisa, a Manhattan high-schooler whose role in a fatal bus accident leads to a battle with her self-absorbed, actress, single mom, a few reckless (if awkward) seductions, and the obsessive pursuit of retribution on behalf of the accident victim.

Margaret opened on a single screen in Los Angeles on Sept. 30—and closed two weeks later. In many cities, it never opened at all. Given its production history, it's something of a miracle it played anywhere.

So what happened? According to the *Los Angeles Times*, after spending years in the editing room and seeking counsel from friends such as Martin Scorsese (who called an early cut of *Margaret* "a masterpiece"), Lonergan was unable to produce a version that would, per his contractual obligation with Fox Searchlight, come in at less than two and a half hours. Searchlight demanded that Lonergan turn in an edit in 2008; he gave them his director's cut, which was longer than the 149-minute film eventually released. Why did it take three years to get from the director's cut to this year's film? Financier Gary Gilbert and distributor Fox Searchlight sued each other and settled; then Gilbert sued Lonergan, a case that is due in court later this year.

Lonergan has given exactly one interview during all of this, and even that was monitored by his attorney due to the ongoing litigation. "I love this movie," he told *TIME*'s Mary Pol. "I have never worked harder or longer on anything in my professional life. It would mean everything to me if the film could at least have a fair chance at a life of its own."

Embracing the film and giving its cause some year-end awards momentum, some critics and bloggers are trying to provide that chance (#teammargaret has become a bona fide Twitter meme). But it's pretty clear Fox Searchlight had and has no real incentive to spend energy or advertising dollars on *Margaret*, and when asked to explain why the film so quickly disappeared from theaters in the few major cities where it did open and why it failed to expand to other markets, Searchlight can legitimately point to dismal box-office returns. (The film grossed a total of $46,495.) The argument against this, of course, is that the audience could hardly have shown up for a movie it didn't know existed. A film given a blink-and-you'll-miss-it release in a highly competitive market such as New York or Los Angeles, deprived of the benefit of significant advertising or media coverage, might as well not be released at all.

There is also the matter of reception. *Margaret* is a divisive movie, and not all critics are boosting it. *The New York Times*' A.O. Scott wrote that in *Margaret*'s second half, "the sense that anything is really at stake, or that anything even makes sense, dwindles before your eyes." This is not a totally inaccurate assessment of the film—though I would say it's a willful rejection of the film's deliberate climate of confusion. When I called *Margaret* "a remarkable mess of a movie" in my own review, I didn't mean that as a pejorative. Lonergan's 185-page shooting script, which has been making the rounds online, suggests that the distracted nature of the film is not a product of the tough edit, but of an intentional aesthetic. The theatrically released cut, while not fully faithful to Lonergan's script, seems remarkably faithful to his script's spirit.

If *Margaret* is a mess, it only makes us conscious of the messiness that we somehow manage to navigate every moment of our lives. Maybe it's imperfect; maybe it's not for everyone. Maybe nothing worth paying attention to is. I hope you get a chance to judge for yourself.

If *Margaret* is unequivocally my choice for the film of the year, after that, it gets complicated. As I went through the annual end-of-year process of catch-up, re-evaluation, and revision, my top five films solidified—and roughly 30 films took turns occupying the remaining five slots. In the end, all things being equal, I went with the titles that gave me the purest pleasure as a filmgoer.

PAQUIN (RIGHT) BEFORE BECOMING SOOKIE-FIED

MYLES ARONOWITZ

2. MELANCHOLIA
Lars von Trier, Denmark
The sheer beauty and personal depth of von Trier's triangle of depression, anxiety and cosmic apocalypse has been well-documented. What has been overlooked, I think—and what pushes *Melancholia* into masterpiece realm, for me—is its subversion of Hollywood's two primary currencies: the special-effects epic and, in the casting of Kirsten Dunst as von Trier's alter ego, the celebrity confessional.

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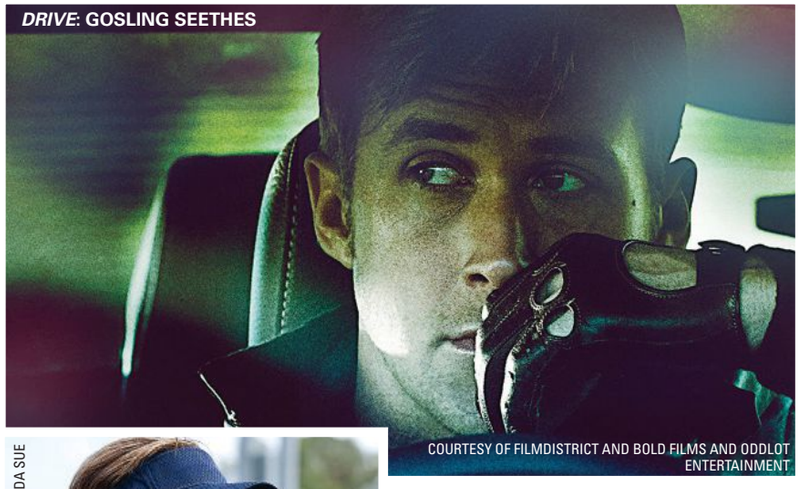

DRIVE: GOSLING SEETHES

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1. MARGARET
Kenneth Lonergan, United States

3. MEEK'S CUTOFF
Kelly Reichardt, United States
Has a better American film been made about survival instincts in the face of economic desperation since the start of the downturn than Reichardt's gorgeously unsettling Oregon Trail tale? In a great year for supporting actors, Bruce Greenwood's incredible transformation into the rugged titular character is the most unjustly overlooked.

4. THE TREE OF LIFE
Terrence Malick, United States
Even if the reach of Malick's infinite loop exceeds its grasp, that reach is unprecedented. At Cannes, it was tempting to pick a side between *Tree of Life* and *Melancholia*—Team Terry's earnest theological questioning versus Team Lars' Dogme dystopia. But even in their wildly diverging stylistic and philosophical approaches to life, death and the mysteries of the universe, the two films defined the year in film with their implicit dialogue between each other.

5. THE ARBOR
Clio Barnard, United Kingdom
Not just the best nonfiction film of 2011, Barnard's hybrid of primary-source reporting and dramatic staging to tell the tale of alcoholic British council estate bard Andrea Dunbar and the daughters she left behind is also the most innovative—not a small feat in a year that also brought the archival super-edit *The Autobiography of Nicolae Ceausescu*.

6. A SEPARATION
Asghar Farhadi, Iran
A master class in storytelling and character study under any circumstances, Farhadi's Berlinale winner, about the reverberations of one middle-class housewife's decision to leave her family when her husband refuses to leave Iran, is all the more impressive as an implicit—but, in an incredible feat of footwork, never direct—critique of the standards and practices of the Iranian government that sanctioned its production.

7. DRIVE
Nicolas Winding Refn, Denmark
The best music video Michael Mann never made. Ryan Gosling's (unsuccessful) campaign ad for the crown of Sexiest Man Alive. A movie-length, escalating joke about the manipulative seduction of genre-film tropes, *Drive* is the visual-pleasure bomb that critiques itself.

8. CONTAGION
Steven Soderbergh, United States
A filmmaker whose primary obsessions have been work and sex, Soderbergh turned an outbreak story that demonizes both into an unflinching, dispassionate nail biter. *Contagion* is uniquely Soderberghian in its appropriation of a Hollywood genre for personal ends. When the big emotional catharsis comes, it's all the more devastating as a break from the total coldness that preceded it.

9. THE FUTURE
Miranda July, United States
The best of 2011's many Sundance-hits-turned-box-office-bombs. The reception accorded July's second feature—a deeply personal and fully unique hybrid of hipster relationship drama, lo-fi sci-fi and filmed performance art—only affirms its courage as a would-be commercial endeavor.

MELINDA SUE

MONEYBALL: PITT SMILES, HILL PONDERS

10. MONEYBALL
Bennett Miller, United States
Am I biased as a baseball fan? Maybe, though as a faithful follower of the Dodgers—whose 2011 season offered a gripping seesaw of tragedy and triumph—I hardly needed to go looking for baseball drama elsewhere. Less an adaptation of Michael Lewis' best-seller than a cinematic rendering of the unlikely marriage between passion and fiscal ration that motivated the sport to put its faith in sabermetrics, *Moneyball* moved me to tears. Twice. My vote for most satisfying popcorn movie of the year.

The following films (listed alphabetically) almost made the cut: *The Autobiography of Nicolae Ceausescu*, *Beginners*, *Certified Copy*, *City of Life and Death*, *A Dangerous Method*, *Dragonslayer*, *Fast Five*, *Go Go Tales*, *House of Pleasures*, *Jane Eyre*, *The Lincoln Lawyer*, *Love Exposure*, *Martha Marcy May Marlene*, *Mysteries of Lisbon*, *Rubber*, *Silver Bullets*, *Take Shelter*, *The Trip*, *Uncle Boonmee Who Can Recall His Past Lives*, and *Winnie the Pooh*.

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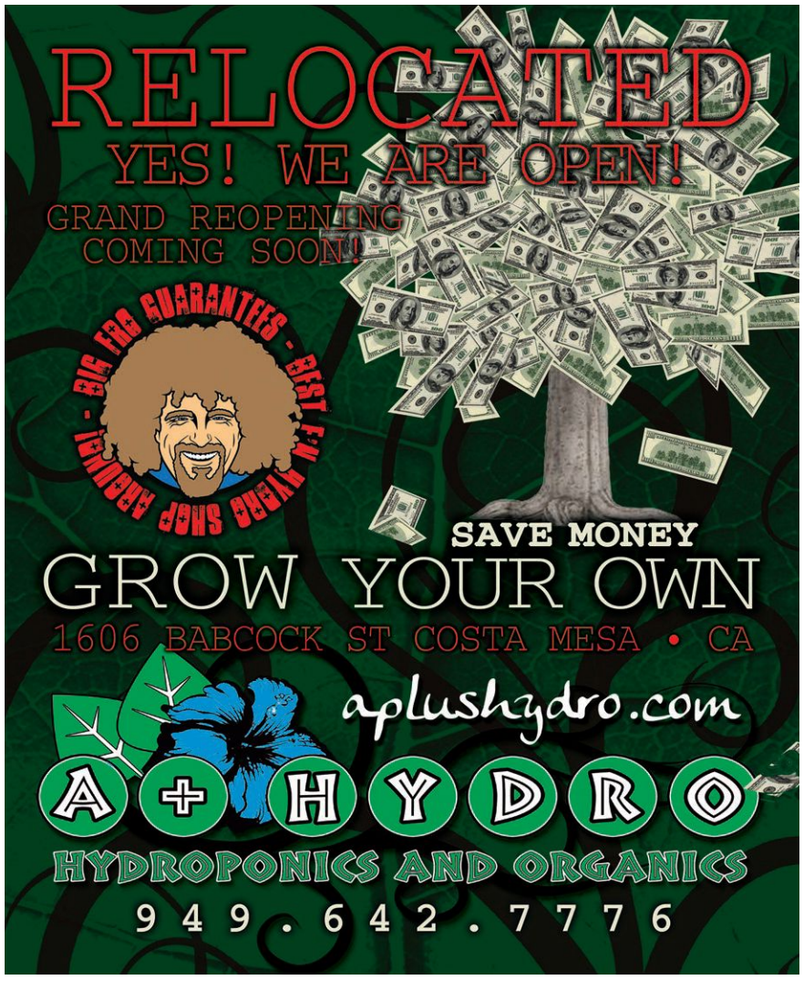
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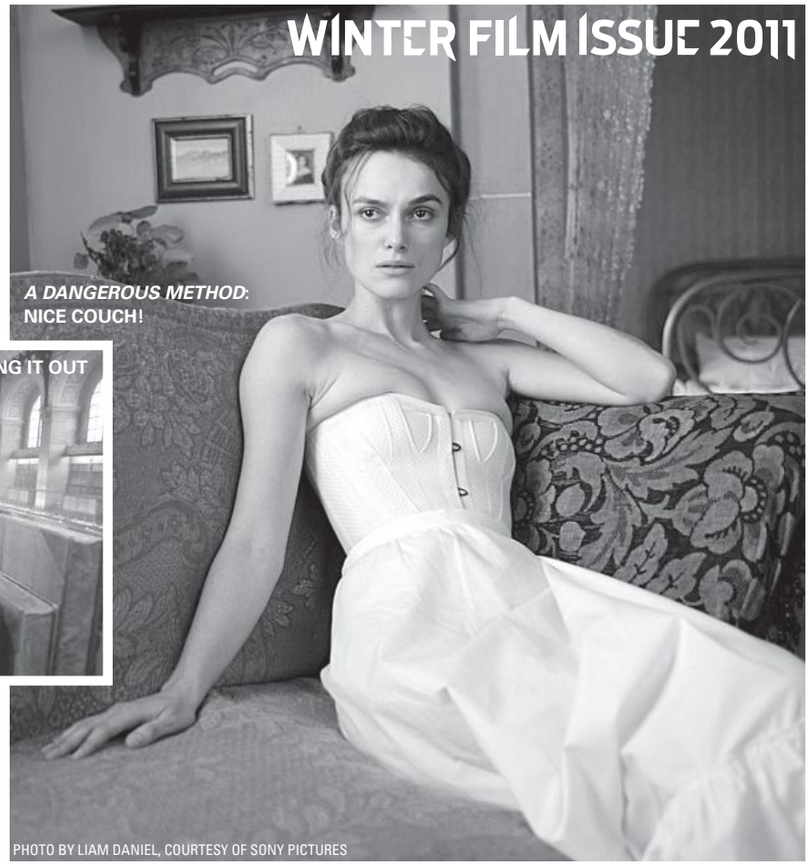
TEN PLUS

BY J. HOBERMAN

THEATRICAL FAVORITES OF 2011

The past 12 months brought a number of powerful, introspective, big-theme cine-statements, many of them by old masters (see below). Some pondered history—as well as its end. A few upended the old-fashioned movie-house paradigm. In recognition of the medium's ongoing mutation, my annual list is bookended by two such extra-theatrical projections.



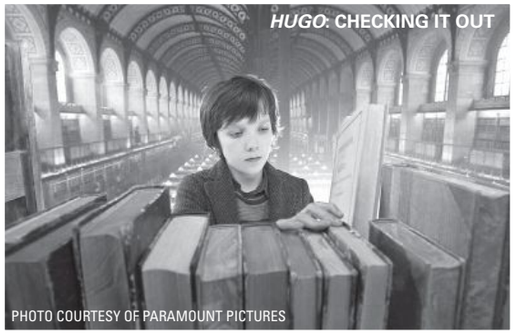
A DANGEROUS METHOD: NICE COUCH!

PHOTO BY LIAM DANIEL, COURTESY OF SONY PICTURES

THE CLOCK

Christian Marclay, U.K.

One of the most radical film objects of the 21st century, Marclay's 24-hour found-footage assemblage—which screened in Boston, Los Angeles and New York this year—was not only a surprise art-world blockbuster, but also, by making an overt spectacle out of time passing, reiterated Andrei Tarkovsky's assertion that cinema is essentially a form of temporal sculpture.



HUGO: CHECKING IT OUT

PHOTO COURTESY OF PARAMOUNT PICTURES

1. *A DANGEROUS METHOD*

David Cronenberg, Canada

Cronenberg's viscerally cerebral, historically scrupulous science-fiction romance teleports the viewer back to the birth of psychoanalysis. Europe's 20th century is the subject, given form by Sabina Spielrein (and Keira Knightley's electric performance). Consummate classical filmmaking, *A Dangerous Method* has an exaggerated *Masterpiece Theatre* patina that is regularly fissured by geysers of desire (as well as dreams and ideas) and ultimately blown away as Spielrein, Freud and Jung meet their respective fates.

2. *MELANCHOLIA*

Lars von Trier, Denmark

On any other day, this might have ranked first. *Melancholia*'s first five minutes are like a formal invitation to the end of the world; the next two hours allow you to live through the run-up. We are all ultimately alone, and yet this thrillingly sad, beautiful movie dares to imagine (and insists we do as well) the one event that might bring us all together.

3. *MYSTERIES OF LISBON*

Raúl Ruiz, Portugal

Ruiz, who died this summer after a nearly 50-year career, dramatizes every outrageous plot twist in a classic 19th-century novel with serene equanimity—treating the hopelessly old-fashioned as the new avant garde. After some four hours, *Mysteries* cuts its own Gordian knot to wrap with a magnificent, looping closer that metaphorically conflates the end of literature, theater and cinema. The nothingness is Olympian.

4. *AURORA*

Cristi Puiu, Romania

Ionesco meets Jim Thompson: This murder mystery, shot vérité-style, is less a psychological case study than a philosophical treatise—or, better, it's a case study as philosophical treatise in which the killer's identity is known, but his motives are not. *Aurora* dramatizes the Sartrean notion "shame of self," rooted in the recognition that we are "the object which the Other is looking at and judging." With Puiu playing the killer, the audience ponders the filmmaker looking at the protagonist, who just happens to be himself.

5. *SEEKING THE MONKEY KING*

Ken Jacobs, U.S.

Shown twice as part of the New York Film Festival (and again at Zuccotti Park the night before the mayor and police broke the occupation), Jacobs' incantatory, hallucinated, apocalyptic screed is a deeply troubling combination of stunning abstract imagery and enraged political analysis.

6. *TO DIE LIKE A MAN*

João Pedro Rodrigues, Portugal

Fado music makes something wistfully jaunty out of inconsolable loss, and so does this mysterious, fabulously sad fable about the final months of a fado-singing, pooch-pampering drag diva. Such a surplus of melodrama might have prompted an Almodóvarian frenzy, but Rodrigues is neither hysterical nor maudlin. *To Die Like a Man* is playful, unpredictable and incongruously verdant.

7. *UNCLE BOONMEE WHO CAN RECALL HIS PAST LIVES*

Apichatpong Weerasethakul, Thailand

The acme of no-budget, Buddhist-animist, faux-naive, avant-pop magic neo-realism is a movie in which conversing with the materialized spirits of the dead and watching the so-called living on TV exist on the same astral plane.

8. *HUGO*

Martin Scorsese, U.S.

After decades in the business, Scorsese finally makes a kid's film, and it turns out to be the best Spielberg movie that Spielberg never made. *Hugo* is distinguished first of all by its genuinely dramatic use of 3-D and second by a cinephilia that has nothing to do with a belief in Hollywood happy endings.

9. *J. EDGAR*

Clint Eastwood, U.S.

As with most Eastwood productions, this densely woven historical tapestry is frugal and underlit; as with his better films, it has an undercurrent of nuttiness. Just as Leo DiCaprio's Hoover is regularly accused of fabricating media stories and posing as a fictional hero, *J. Edgar* is a self-aware production, filled with its own textual signposts. (At a kidnapping trial, the word "nelly" leaps out of a courtroom display.) Dirty Harry turns himself inside-out: The film even provides a near-credible theory on Hoover's sexuality. It, too, might have been called *To Die Like a Man*.

PHOTO COURTESY OF WARNER BROS. PICTURES

J. EDGAR: ON THE LOOKOUT

10. *UNITED RED ARMY*

Koji Wakamatsu, Japan

The veteran Japanese pulp artist makes a new sort of horror movie—a grueling, engrossing, three-hour account of Japan's insanely ideological New Left that faces the void with the prolonged, increasingly violent, ever-more self-critical group sessions, staged in near-darkness and shown in closeup, wherein the clandestine Red Army tore itself apart.

MILDRED PIERCE

Todd Haynes, U.S.

The most academic yet mass-culture-minded of U.S. indie directors, Haynes made a characteristically sidelong move toward the mainstream by treating James M. Cain's novel as epic domestic drama with intimations of historical tragedy. Haynes' HBO miniseries saga of unrequited star worship, terminal class envy, failed self-empowerment and self-immolating smother love is less a narrative than a fastidiously designed, endlessly resonant world that, harking back to Hollywood's last golden age, might have appeared in the disillusioned days of *The Godfather* or *Chinatown*.

A dozen runners-up: *Detective Dee and the Mystery of the Phantom Flame*, *Certified Copy*, *Film Socialisme*, *Le Havre*, *Martha Marcy May Marlene*, *Meek's Cutoff*, *Le Quattro Volte*, *Octubre*, *Super 8*, *Terri*, *Tuesday*, *After Christmas* and *Young Adult*. » CONTINUED ON PAGE 16

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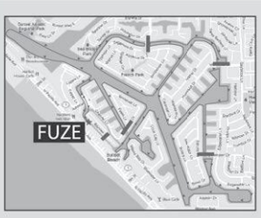

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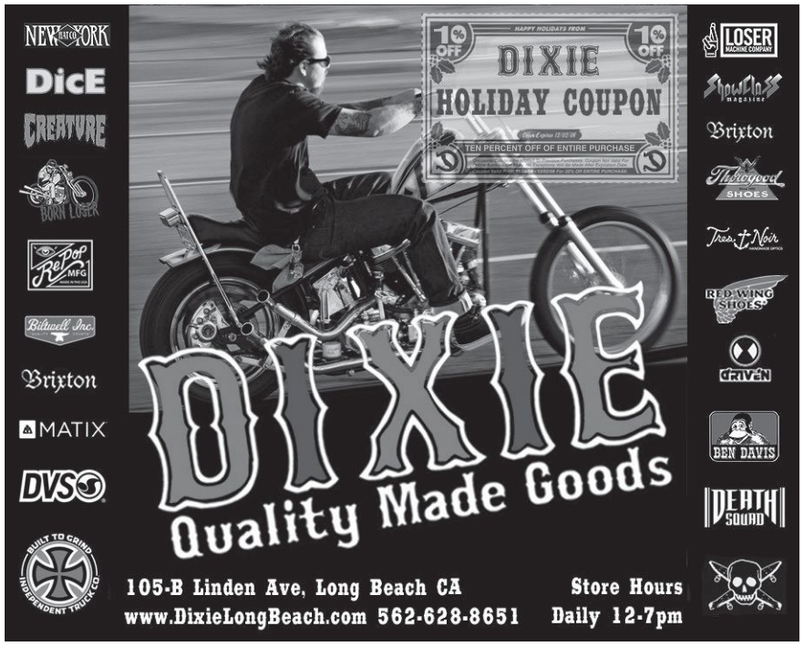

TEN FOR 2012

BY KARINA LONGWORTH

SPIKE LEE, STEVEN SODERBERGH AND ALL THE INDIE HOLLYWOOD DIRECTORS YOU LOVE/HATE

We know—you're excited about *The Dark Knight Rises*. And *The Avengers*. And *The Hunger Games*. So are we. We're also excited about a lot of other movies whose marketing campaigns have not inundated us with white noise (yet). Allow us to suggest a few more films to put on your 2012 watch list.

DAMSELS IN DISTRESS: SUGAR AND SPICE
PHOTO BY KERRY BROWN, COURTESY OF SONY PICTURES

RED TAILS

Remember back in 2005, when George Lucas was making the press rounds to promote *Revenge of the Sith*, and he was all, "Now I can FINALLY make those experimental movies I've been talking about making for 30 years but for whatever reason have never actually made"? Instead of following through with that promise/threat, he financed *Red Tails*, an action period piece about the Tuskegee Airmen starring Cuba Gooding Jr. and Terrence Howard. In development since the '80s, in production since 2009 under director Anthony Hemingway (Lucas reportedly directed reshoots himself due to Hemingway's *Treme* commitments), and set for release on Jan. 20, *Red Tails* will either benefit from or be overshadowed by Lucasfilm's other 2012 project, the 3-D rereleases of the Star Wars films, beginning with *The Phantom Menace* on Feb. 10.

SODERBERGH X 2

If Steven Soderbergh is still seriously considering a "sabbatical" from filmmaking, as he keeps threatening, it doesn't seem as if it's going to start any time soon. As of right now, he has two directorial efforts due for release in 2012: *Haywire* (opening Jan. 20), a tricky, kinetic action/mystery built around super-fox mixed martial artist Gina Carano, and *Magic Mike* (June 29), based on star Channing Tatum's pre-fame gig as a male stripper.

SPIKE LEE X SEVERAL

Although *Red Hook Summer*, an independently produced drama set in the titular Brooklyn neighborhood directed by and co-starring Spike Lee, was originally rumored to be a sequel to *Do the Right Thing*, reports have since surfaced that this is not technically the case—even if Lee does reprise his role as Mookie from his 1989 film. Either way, the film's Sundance premiere in January will kick off a busy 2012 for Lee, who hasn't released a feature film since *Miracle At St. Anna* in 2008. He'll start shooting a Josh Brolin-starring remake of Chan-wook Park's *Oldboy* in March, and after that, he will reportedly direct a biopic of former D.C. mayor Marion Barry for HBO starring Eddie Murphy, who's collaborating with Lee for the first time.

DAMSELS IN DISTRESS

With four years between dramatic features, Spike Lee has nothing on Whit Stillman, whose last directorial effort, *The Last Days of Disco*, was released in 1998. After more than a decade of aborted follow-ups and false starts, the Oscar-nominated writer/director (*Metropolitan*) is back with this quasi-musical about a group of girlfriends (including Greta Gerwig and *Crazy, Stupid, Love* co-star Analeigh Tipton) and the women's "distressing" boyfriends (including nouveau nighttime-soap hunks Adam Brody of *The O.C.* and Hugo Becker of *Gossip Girl*). Similar to Stillman's previous deadpan deconstructions of group social life, but infused with a gleeful lunacy heretofore unknown in his films, *Damsels* is worth the wait.

THE DICTATOR

Three years after the disappointing *Brüno*, Sacha Baron Cohen is back with a fresh character in another Larry Charles-directed comedy. At least, we think it's a comedy—in typical Baron Cohen fashion, details on *The Dictator* have been kept under wraps. In what would suggest some kind of a break from the prankish faux-documentary style of *Borat* and *Brüno*, *Dictator* features stars such as Anna Faris and Ben Kingsley playing characters other than themselves. The

MOONRISE KINGDOM'S WES ANDERSON

JAMES HAMILTON

THE DICTATOR LOST A FRIEND

film is rumored to be based on *Zabibah and the King*, a romance novel set in 8th-century Iraq believed to have been secretly written by Saddam Hussein, but it also apparently takes place at least partially in modern-day New York? All will be revealed, we guess, on May 11.

MOONRISE KINGDOM

Wes Anderson's first live-action film since *The Darjeeling Limited* and his first period piece, *Moonrise Kingdom* stars newcomers Kara Hayward and Jared Gilman as 12-year-olds who fall in love and run away together. Bruce Willis, Edward Norton, Bill Murray and Frances McDormand play some of the adults flummoxed by the young pair's disappearance. Although no U.S. premiere date has yet been set (Focus Features is releasing), the film is scheduled to open in France in mid-May, so a Cannes slot seems like a good possibility.

THE MASTER

Paul Thomas Anderson's follow-up to *There Will Be Blood* stars PTA regular Philip Seymour Hoffman as Lancaster Dodd, a spiritual guru said to be inspired by Scientology founder L. Ron Hubbard. Joaquin Phoenix co-stars as a Dodd follower, in his first post-*I'm Still Here* role. When the original financiers backed out of this long-percolating movie in 2010, the film was saved by Oracle billionaire Larry Ellison's daughter Megan Ellison, who has become a new Hollywood player, also investing in *True Grit*, *Bridesmaids*, and upcoming films from Wong Kar-wai and Kathryn Bigelow. No specific release date has been set for *Master*, but a Weinstein Co. spokesperson told us we can expect to see it in the fall of 2012. And speaking of Ellison and Bigelow . . .

UNTITLED KATHRYN BIGELOW OSAMA BIN LADEN PROJECT

The Hurt Locker was not only the first film directed by a woman to win Best Picture, but also one of the lowest-grossing movies in history to do so—making it perhaps the only true underdog victor of the Hollywood popularity contest in decades. There's a cloud of secrecy around Bigelow's follow-up; its IMDb cast list is qualified as "rumored," and even its temporary working title is in dispute. What we do know is that the movie, apparently at one point titled *Kill bin Laden*, has something to do with the hunt to find and kill the al-Qaeda leader; that it's Bigelow's second collaboration with *Hurt Locker* writer/producer Mark Boal; and that the release date has already been bumped from Oct. 12, allegedly due to the filmmakers not wanting to be perceived as trying to influence the presidential election. As of press time, the film is scheduled for release on Dec. 19, 2012. Maybe.

THIS IS FORTY

Another not-quite-a-sequel, Judd Apatow's fourth directorial effort focuses on the marriage of Pete and Debbie, the characters played by Paul Rudd and Leslie Mann in *Knocked Up*. While a few actors from Apatow's 2007 hit are returning—including Charlyne Yi, Jason Segel and Apatow-Mann daughters Iris and Maude—the film also features a few high-profile newcomers to Apatovia, including Melissa McCarthy, Megan Fox and Albert Brooks (playing Rudd's dad). Originally scheduled for a summer 2012 release, Universal pushed *Forty* to Dec. 21 so the studio's *Snow White and the Huntsman* can beat that other Snow White movie, the Tarsem-directed *Mirror, Mirror*, to market by a month.

COMPUTER CHESS

American indie film's most stalwart advocate for celluloid (he cut each of his previous, 16mm-shot features—*Funny Ha Ha*, *Mutual Appreciation* and *Beeswax*—on an outdated flatbed machine), Andrew Bujalski is pulling a 180 with his next film. *Computer Chess*, a period piece set in 1980, was shot in Austin in September on modified video cameras from that era. Having partially crowd-sourced his financing through unitedstatesartists.org, Bujalski has been editing *Chess* this fall (yes, on a computer) with an eye toward a festival premiere in 2012. OC

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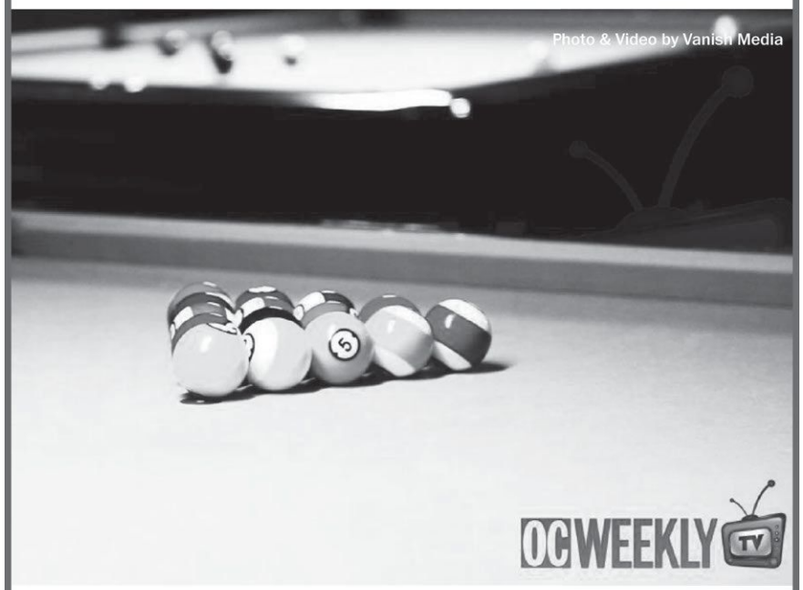
Video OF THE Week



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Diamonds Billiard Club also offers a large menu that features everything from simple chips and salsa to authentic Chinese dishes. Try the steamed pork dumplings served with a soy dipping sauce alongside an order of Kung Pao Shrimp sauteed with green onions, peanuts, water chestnuts and Kung Pao sauce, and served with Jasmine rice. Whatever type of night out you're going for, Diamonds has something for it!

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fri/12/23

[CONCERT]

Christmas Buds

Kottonmouth Kings Jingle Bowls

The lovably oafish Kottonmouth Kings speak to your inner 12-year-old. What their songs lack in restrained musicianship or effete wordplay, they make up for with ska/punk/rap mashups so violent they sound like an exposed nerve ending. The group have never really been taken seriously by the music press, but their fans are staunchly loyal; even the tamer mosh pits at Kottonmouth Kings shows are a sight to behold. *High Times*, the weed-enthusing magazine that normally reserves ink for more respected artists such as Peter Tosh, bestowed its coveted Band of the Year prize on them a couple of years ago. Perhaps "Positive Vibes" and "Strange Daze" are best enjoyed at 4:20.

Kottonmouth Kings Jingle Bowls with (hed) p.e. and Big B at City National Grove of Anaheim, 2200 E. Katella Ave., Anaheim, (714) 712-2700; www.citynationalgroveofanaheim. 8 p.m. $20. —M.T. RICHARDS

[CONCERT]

Homecoming

JOSH FISCHEL

Josh Fischel is playing a homecoming show after touring around half of the globe this year. He just returned from a stint in New Zealand—and Europe shortly before that. He has worked with an array of famous musicians over the years, most notably as Sublime's videographer (he eventually made a documentary about them). The front man of Bargain Music is working with his newest project, Josh Fischel & the Fiction, based out of Long Beach. His voice is unmistakable—it's gusto-filled and emotion-fueled. Oh, and the man does a killer cover of Gnarls Barkley's "Crazy," doing Cee-Lo's soulful croon more than justice. Welcome home, Josh.

Josh Fischel at DiPiazza's, 5205 E. Pacific Coast Hwy., Long Beach, (562) 498-2461; www.dipiazzas.com. 8 p.m. Call for cover. —TAYLOR HAMBY

HENRY DIROCCO

sat/12/24

[THEATER]

To All, a Good Night

A Christmas Carol

Actor Hal Landon Jr. is the very embodiment of Dickens' anti-hero Ebenezer Scrooge—tall, lanky and able to cough out "Bah, humbug" as naturally as clearing his throat. Back for its 31st year, *A Christmas Carol* returns to South Coast Repertory for a spectacular theatrical performance that has become one of our favorite holiday traditions—one of the few, actually. So don your gay apparel and delight in a night of theater, as the three Christmas ghosts (two of which are spine-tinglingly creepy) change Scrooge's icy demeanor to downright merry in the course of a single night.

A Christmas Carol at South Coast Repertory, 655 Town Center Dr., Costa Mesa, (714) 708-5555; www.scr.org. Noon & 4 p.m. See website for additional dates. $34-$62. —ERIN DEWITT

[BRUNCH]

Feel the Love

Christmas Eve Reggae Brunch

Some folks enjoy such nontraditional rituals as Christmas Eve dinner at a great Chinese place, and for those opting for less typical holiday fare, your invitation now extends to brunch. This year, Dec. 24 gets an island twist at the House of Blues' Reggae Brunch. Wake up early and head over to Downtown Disney for live music from Roots Foundation and Calypso cuisine including smoked-bacon hash and Creole chicken and chocolate-chip waffles. Best of all, afterward, you're in a perfect place to do some last-minute shopping and walk off that meal—or sober up (killer prices on bottles of champagne).

Christmas Eve Reggae Brunch at House of Blues, 1530 S. Disneyland Dr., Anaheim, (714) 778-BLUE; www.houseofblues.com. 9 a.m. —ERIN DEWITT

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sun/12/25

THE TOYS WANT TO PLAY

[FAMILY EVENT]

On the Rocks

Disney on Ice: *Toy Story 3*

The insanely successful animated third trip of the *Toy Story* series dealt with some rather mature and not-so-warm-and-snuggly ideas—it seems even toys must deal with their own mortality. So, it's only fitting the Disney machine put the story on ice! This Christmas afternoon, bundle up the kids and watch Woody, Buzz, Jessie and the gang skate for their tiny plastic lives as they get trapped at Sunnyside Daycare and escape, only to come face-to-face with a giant, fiery incinerator. If you haven't seen the movie, we won't spoil it, but there *is* a happy ending—it's Christmas, after all!

Disney on Ice: *Toy Story 3* at the Honda Center, 2695 E. Katella Ave., Anaheim, (714) 704-2700; www.hondacenter.com. 4:30 p.m. See website for additional dates. $27.50-$71.50.
—ERIN DEWITT

[CLUB EVENT]

Jingle Bells

Good Foot Christmas

One of the nicest traditions Long Beach has is Dennis Owens' seasonal funk-soul Good Foot nights, during which both holiday orphans and people who just can't get funky enough with their families can find a joyful camaraderie all its own. And now that Good Foot has formally ended its monumental monthly run at Que Sera, this is your only chance to get down with what the Parliaments correctly called "Good Old Music." These are the kind of rare, original vinyl records that only come around once a year, and with returning Good Foot residents Scott Weaver and Abel and special guest Brown Amy, you'll be all set for making merry.

Good Foot Christmas with DJs Dennis Owens, Scott Weaver, Abel and Brown Amy at Alex's Bar, 2913 E. Anaheim St., Long Beach, (562) 434-8292; www.alexsbar.com. 9 p.m. Free. 21+.
—CHRIS ZIEGLER

mon/12/26

[FILM]

Have Hope

MARTY

Written by the astute Paddy Chayefsky (*Network*, *The Hospital*), this 1955 film about two regular, lonely people whose lives are suddenly brightened when they fall in love swept the Academy Awards, earning wins for Best Picture, Director and Actor—the meat-and-potato-faced Ernest Borgnine. As the film's unlikely romantic lead, Borgnine was the perfect hero for Chayefsky's style of "kitchen-sink realism" that focused on the struggles of the human condition instead of extraordinary or exaggerated plot, and this simple tale of an overweight butcher with a dead-end life turning his world around for a plain, humble schoolteacher (Betsy Blair) is a triumph of the human spirit.

Marty at the Bay Theatre, 340 Main St., Seal Beach, (562) 431-9988; www.baytheatre.com. 8 p.m.; also Tues., 6 p.m.; Thurs., 8 p.m. $5-$8.
—STACY DAVIES

tue/12/27

[COMEDY]

Ladies Night

California's Funniest Females

Head down to the Brea Improv for a whole heap of comedy, served up with a side of estrogen. We kid! The evening features some funny-ass ladies. Jackie Fabulous is on hand to offer wry, empowering insights on cross-racial dating—and hardcore sex. A lawyer by day, Fabulous brings the full-tilt ribaldry at night. Be sure to check out the Improv's website for footage of the comedienne recounting her recent sexcapades with men who tell her she'd make a good wife. "If you don't have my ankles pinned back behind my head by the time *SportsCenter* comes on," she quips, "you have to leave."

California's Funniest Females at Brea Improv, 120 S. Brea Blvd., Brea, (714) 482-0700; www.improv.com. 8 p.m. $12.
—BRANDON FERGUSON

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wed/12/28

[FILM]

Ultraviolent
A CLOCKWORK ORANGE

For movie buffs, the discussion around Stanley Kubrick's cult-classic adaptation of *A Clockwork Orange* is as polarizing and heated as whether Tim Tebow will be a success in the NFL. Some find Kubrick's portrayal of a futuristic, violent Britain to be an artfully rendered critique of the modern justice system and the future of criminal rehabilitation. Others find the rape scenes, the brutal gang fights and subversive narrator Alex beyond horrifying and sexually perverse. And, well, you'll have a great opportunity to make up your own mind when the Regency South Coast Village screens *A Clockwork Orange* as part of its Classic Film Night. Surely, no matter which side you eventually fall on this debated film, you'll never forget the first time you hear your humble narrator speak in a futuristic Cockney slang—it's a real horror show.

A Clockwork Orange at Regency South Coast Village, 1561 W. Sunflower Ave., Santa Ana, (714) 557-5701; www.regencymovies.com. 7:30 p.m. $7. —JOE LAPIN

[THEATER]

No Strings Attached
Stuffed and Unstrung

Hot on the release of *The Muppets* come some puppets with real attitude in *Stuffed and Unstrung*. They may look similar to the family-friendly characters you remember from childhood shows, but these creations are uncensored and have some secrets to share. Watch the performance in two ways—via the large screens above the stage that provide a traditional puppet show, or look to the stage to see the usually hidden puppeteers in action. Each performance is unique; the six puppeteers improvise by taking suggestions from the audience. While there are some throwbacks to Jim Henson originals, know that you're going to finally see puppets acknowledge that hand up their ass.

Stuffed and Unstrung at the Irvine Barclay Theatre, 4242 Campus Dr., Irvine, (949) 854-4646; www.thebarclay.org. 8 p.m. Through Jan. 1, 2012. $38-$100. —JESSICA FORD

thu/12/29

[BURLESQUE]

Tassels!
The Toledo Show

There's a new burlesque show in town—and this one comes straight from the raucous antics at Harvelle's Santa Monica. The newest Harvelle's location, in downtown Long Beach, brings the Toledo Show to lusty locals and music-lovers every Thursday night. Exotic vixens twirl and tease as a team of soulful musicians plays a mix of jazz, hip-hop and funk. So start the weekend early and go underground for the steamiest show $10 can legally buy—and practice your own sultry moves on the dance floor when DJ Vicious spins between routines.

MORE » ONLINE
OCWEEKLY.COM

The Toledo Show at Harvelle's, 201 E. Broadway, Long Beach, (562) 239-3700; www.longbeach.harvelles.com. 9:30 p.m. $10. 21+. —ERIN DEWITT

[CONCERT]

One More Hit
STRUNG OUT

When one is strung-out, it usually refers to suffering from a long-term drug addiction—but California punk band Strung Out have conveniently sidestepped the embarrassment of a fan overdose. They peaked in popularity during the '90s, yet that hasn't stopped their die-hard followers from supporting these pop punk/heavy rock icons for a lifetime. On the heels of the release of a greatest-hits album, *Top Contenders: The Best of Strung Out*, vocalist Jason Alexander Cruz, guitarists Jake Ira Kiley and Rob Ramos, bassist Chris Aiken, and drummer Jordan Burns play the Observatory in Santa Ana to the delight of uncompromising OC hooligans truly strung out on the band that defined their adolescence.

Strung Out at the Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.observatoryoc.com. 8 p.m. $20. —AMANDA PARSONS

Common Denominator

Three Seventy Common brings affordability to Laguna Beach with its Sunday meals

BY EDWIN GOEI

CHAR-MING

MERANDA CARTER

Ever since Ryan Adams, the last chef to mind the stoves at Sorrento Grille, bought the restaurant and opened Three Seventy Common in its place, there has been a palpable sense of change in the air. Re-energized, the staff seems genuinely enthused, even when no one's looking. And so is Mitch Gillan, Adams' chef de cuisine. The two, both veterans of the Laguna Beach restaurant trenches and previous employees of David Wilhelm's now-extinct empire (Gillan for French 75; Adams for Sorrento), are now in charge of their own destinies, cooking as if they have something to prove.

The best night to pay a visit is Sunday, when the duo tosses out the regular menu and offers a rare thing for Laguna Beach: an affordable multi-course dinner. Adams has dubbed these family-style suppers "Sunday Socials," and they're evocative of meals at home when everyone's at the table and the TV's turned off. Every week brings a new protein, sides and dessert. Priced anywhere from $16 per person if it's chicken to a few bucks more if it's a costlier meat, Adams' idea isn't necessarily new, but the downright sincerity in how they do it should make Three Seventy Common more beloved than Sorrento Grille ever was in its 23 years.

To preserve the homey ideals of his meals, Adams has said he intends to make the restaurant smart phone-free zones on these nights, issuing warnings that he'll throw out anyone caught using one. I've not seen him make good on this promise, though. It's one thing to have the rule whispered around town as an intriguing selling point, but another to actually enforce it. On the Sunday I went, the usual glow of touch screens lit faces at every other table, proving you can lead the Laguna elite to water, but you can't make 'em turn off their iPhones.

I rather like the idea that these folks were texting friends to brag about how good and cheap the meal was. One Sunday, as a lead-up to the main course of pork saltimbocca, a bread basket featured Tweet-worthy rolls reminiscent of the ones your mother made from those Pillsbury crescent tubes, the dough coiled and baked into decadent Danishes gushing herb butter. This was followed by a big, family-sized salad of wilted chicory tossed with lightly dressed greens, mandarin orange segments, crumbles of goat cheese and nuts. Then the pork arrived, essentially a hog steak as thick as a Roget's volume, caramelized to sweetness on every exposed surface, paradoxically lean and juicy inside, cooked so well it became an indictment of every depressingly dry pork chop I've had. A garnish of deep-fried sage disintegrated to herby powder, and a layer of stinky Gruyère melted beneath a sheet of rendered-to-crispy prosciutto.

For the starch, creamy polenta crested away from the weight of the pork slab as though it were the sea off a ship's bow. I scooped it up and ate it in concert, the thick gruel blooming to corn-flavored velvet in my mouth. It contrasted the crunchy texture of the oven-hot roasted root vegetables Adams offered on a separate cast-iron skillet. When the dessert of warmed bread pudding arrived, I was already on my own cell phone, scanning the restaurant's website for what next Sunday's supper would bring.

On every other day of the week, Three Seventy Common's standard menu cuts to the chase. Adams has divided his food into sections titled "Bites," "Small," "Medium" and "Large." There's the usual roll call of recent chef obsessions, including bone marrow (roasted, of course) with parsley and grilled bread. But get the pork belly: As compact as a pack of smokes, its exterior was thoroughly browned to a bacon crunch, the interior made so soft and homogeneous you couldn't tell where the fat ended and the meat began. For one of the most popular small plates, spears of broccolini became a raft for a sunny-side-up egg fried to lacy edges. Grated asiago showered the yolk, the crackly, crisp prosciutto and everything else on the plate. Sitting at the countertop seats directly across from the stoves, I saw a half-dozen eggs sputtering on a flat-top griddle, destined for other orders.

From this seat, I also witnessed my sea bass main entrée being built from the ground up. Cipollini onions were thrown into the hot pan, with wedges of potato for the vegetable hash hissing to a sear, the whole thing coaxed and coddled amidst the lapping flames. Then, still sizzling from the heat of the broiler, the pristine piece of fish arrived, wearing a perfectly formed crust, ready to be laid atop the finished vegetables. I savored the dish morsel-by-morsel, taking more time to eat it than it seemed to take Adams' sous chefs to cook it. I was biding my time. After all, next Sunday's meal was still a few days away.

THREE SEVENTY COMMON
370 Glenneyre St., Laguna Beach, (949) 494-8686; www.370common.com. Open Tues.-Sun., 5 p.m.-close. Sunday Social meals, $16-$29 per person, food only; regular-menu entrées, $13-$27. Full bar.

HOLE IN THE WALL
» GUSTAVO ARELLANO

We Report, You Imbibe

EL CHILANGO
2217 N. Fairview, Santa Ana, (714) 971-1232; also at 9336 Katella Ave., Garden Grove, (714) 828-3433.

We had a commenter on our Stick a Fork In It blog last week ridicule our coverage of a Sri Lankan grocery store in Stanton, the heirs to the much-missed Wadiya restaurant—the only place in Southern California that served food from the former Ceylon—that closed earlier this year. The troll's argument was that the post was "filler" because we were covering a food with so few adherents locally, that it was a waste of our time and of readers.

Folks, we don't run a popularity contest. If we went by what had the most adherents, we'd do wall-to-wall McDonald's coverage, and the only Mexican food we'd bother with would be El Torito and Kogi clones. We wouldn't write about regional Mexican food, even if its stars in *la naranja* offer some of the best eats in Southern California. And if we wanted to cover the big guys and not the rarities, then I wouldn't be telling you about the tepache at El Chilango, a Southern California mini-chain of Mexico City-style restaurants—and then you'd be missing out on one of the best drinks around.

This drink pertains only to central Mexico and comes from that offshoot of the Mexican drinks *familia* created by fermentation. It's a genre—pulque, tejuino, tesguino, coconut beers and more—that have been imbibed by Mexicans for centuries but are just popping up stateside, as Mexicans from other parts of Mexico invade us. Tepache is probably the least-jarring of this bunch, a beverage created by fermenting the flesh and rind of pineapple for about a week alongside piloncillo (Mexican-style brown sugar) and cinnamon. El Chilango's is homemade, served in a frosted mug and chilled. The tartness of the drink tweaks your palate at first, but it's a small twist, nothing as gut-wrenching as kombucha, because soon after comes the great aftertaste of its sweet spices. You can't get drunk off it, but a buzz will emerge after a while, a lightness and refreshing aftertaste you can get with Mexican Coke or Jarritos.

Tepache isn't the star at El Chilango, though; that would be the gooey quesadillas (closer to crepes than what we know as a quesadilla), the entangled alambres (a mix of bacon, bell pepper, ham, carne asada, corn tortillas and cheese—a chilaquiles on HGH), the toasted pambazo sandwiches as large as an Aztec calendar. And weekends bring Texcoco-style barbacoa, lamb baked in maguey leaves until it's almost Jell-O. But the tepache is a gem, one we should all embrace. Sure, most of Orange County will never dare enter El Chilango and will retch at the idea of drinking rotted pineapple juice—but you, gentle reader, are not "most of Orange County." You are our better angels!

GARELLANO@OCWEEKLY.COM

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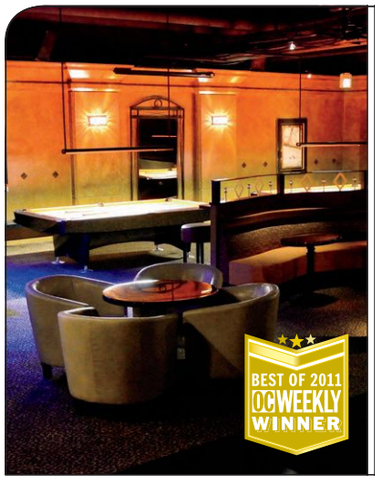

AMBIANCE LIKE NONE OTHER

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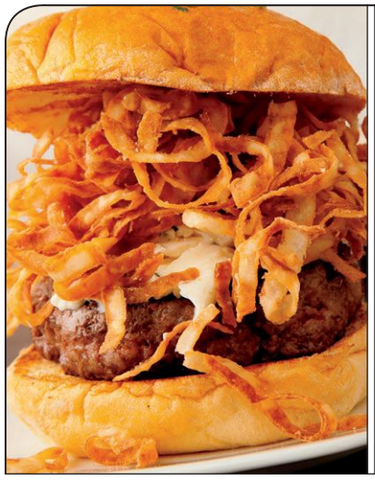
910 East Birch Street, Suite 300 | Brea, CA
714-255-1800 | diamondsbilliardclub.com

Chosen as "Best Place to Play Pool" by the readers & Editorial Staff of OC Weekly, Diamonds Billiard Club is a unique destination for everyone looking for a great night out and pool isn't the only thing that's great. Sporting a new plush lounge, fully stocked circular bar, diverse menu choices, flat screen TV's, chic wood dance floor, and DJ's spinning every night on the weekends, this place will keep visitors engaged from the moment they walk in. The venue is second to none and definitely worth a visit.



FLOCK TO THIS!

Crow Burger Kitchen

3107 Newport Blvd | Newport Beach, CA
949-673-(BRGR)2747|crowburgerkitchen.

Newport Beach's peninsula has a new addition to the neighborhood. Crow Burger Kitchen, an extension to the Crow Bar & Kitchen in Corona Del Mar, is making waves with their unique creations to the classic hamburger making it a gourmet masterpiece. Here we featured Crow Burger's infamous "Green Label" burger paired with a dark and light beer. The Green Label burger is crafted with Bacon Butter, Shoestring Onions, 3 Pieces of Nitrate-Free Bacon, Jack Cheese, Sharp Cheddar Cheese, and a Fried Organic Hen's Egg. Crow Burger's menu also offers a variety of fresh and flavorful salads and sandwiches all at reasonable prices.

CABRITO NORTEÑO

Inka Mama's

26741 Aliso Creek Road, Ste. E | Aliso Viejo
949-360-6263

821 Via Suerte, Unit 104 |San Clemente
949-369-6262

26676 Portola Parkway, Ste. B
Foothill Ranch | 949-951-6262

Inka Mama's features traditional recipes unique to Peruvian cuisine, all handed down from the owners mother. The Cabrito Norteño is an incredible dish of tender Lamb, stewed for hours and served along side rice, white garlic beans, and a side of lime marinated red onions known as Sarza Criolla- a must have with every single bite."

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Sizzlin' At the Spectrum

Brian Bennett of Paul Martin's American Grill

One of the visionaries behind Paul Martin's, Brian Bennett teamed up with Paul Fleming in selecting local purveyors and perfecting the sustainable menu at their ideal neighborhood restaurant. With a personality as grand as his Tommy Bahama shirt collection, Bennett shares quick bites of wisdom between meetings.

What are six words that describe your food?
Quality, handmade, tasty, savory, simple, fresh.
What are five words that describe you?
Energetic, passionate, focused, creative and inquisitive.
Your best recent food find:
Dry-aged Duroc [porterhouse] pork has fantastic taste and texture.
Best culinary tip for the home cook:
Simple techniques and start with great product.
Favorite celebrity chef.
Ludo Lefebvre: Great food need not be formal.
Favorite cookbooks:
Plenty by Yotam Ottolenghi and *A Book of Mediterranean Food* by Elizabeth David.
When you're not in the kitchen cooking, what are you doing?
Watching my daughter Margaux play soccer.
Weirdest thing you've ever eaten:
Pan-fried brains at A16 in San Francisco.
Weirdest customer request:
Someone wanted all their foods separated, with nothing touching. We did it.
What would your last meal on Earth be?
My wife's vegetarian lasagna made with vegetables from our garden.
Who's your hero, culinary or otherwise?
Wolfgang Puck was a pioneer and continues to cook great food.
Tell us about your food-service-industry background.
I have spent the past five years developing Paul Martin's with Paul Fleming—sorting the best, artisan purveyors throughout California and developing and tweaking the menu. Prior to that, I was the director of operations for Chevy's Fresh Mex, based in San Francisco.
Who's Paul Martin?
Martin is both Paul's middle name and a family name.
We'd love to know about some of the local purveyors you're utilizing for Irvine.
Because of the volume of business and need to have solid relationships with vendors, Paul Martin's uses vendors from all over California. Once we open, local growers and farmers approach us about doing business with them.

Examples include Santa Monica Seafood (experts in seafood purchasing, processing and distribution), Family Tree Farms out of San Joaquin Valley (growing more than 3,500 acres of premium stone fruit with an all-out focus on flavor), Berkeley's Acme Bread Co. (using only organic flour and working closely with farmers to select grain for bread flour), and Sonoma's Hanzell Vineyards (with six decades of experience).
With easily more than 50 wines by the glass, name some of your favorites.
I'm not really a beer or wine kind of guy, although I do drink our Lost Coast Great White. We teach three wine classes a week to educate our team.
You have an endless amount of energy; where does your motivation come from?
Sourcing and serving great food is a passion of ours, to watch our team members work with and prepare incredible food simply brings great satisfaction. Finally, watching guests enjoying the meal brings about a true sense of enjoyment and fulfillment.
What dish would you tell newcomers to Paul Martin's to try first?
I would recommend the short ribs, the hamburger, the cedar-plank salmon and the hand-cut, all-natural prime New York strip.

ON THE LINE
» ANNE MARIE PANORINGAN

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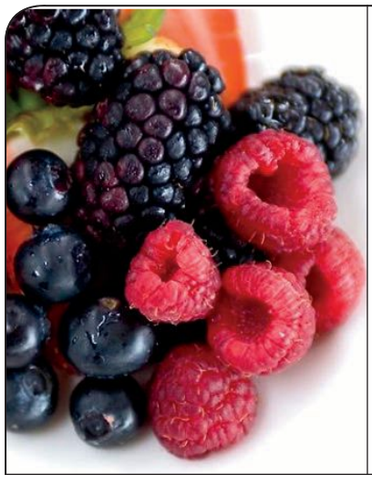
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Drink of the Week

» GUSTAVO ARELLANO

Bee's Kiss at Bambú Lounge

"Ah, you're ordering a woman's drink!" the burly bartender bellowed after I ordered the Bee's Kiss a couple of weeks ago at the Bambú Lounge at the Fairmont Newport Beach, and my crew laughed. We agreed. In my defense, I had just downed a sturdy Manhattan up, a thin, small sheet of ice floating on top, its bourbon settling my nerves of inadequacy, as we were in a high-pressure meeting that night. I would've had another Manhattan, but I remembered the Kiss—made with honey harvested from hives on the rooftop of the Fairmont maintained by the Backyard Bees, the collective that rescues our buzzing pals from mean exterminators.

The drink came, looking a bit like a margarita. The bartender was right—it's a drink better suited for a gal who likes the tart stuff. But, to quote Moe Szyslak, it wasn't without its charms. And to quote Moe's following line (it's the Flaming Homer episode, 'member?), the Bee's Kiss is like a party in your mouth—and everyone's invited.

THE DRINK

It's a simple thing: 1800 Tequila blanco, Grey Goose vodka and the honey. The drink might be for chicks, but the double-whammy of the alcohols makes it almost as potent as the Manhattan. Cutting the bracing duo is the honey, swirled in the drink so it achieves a milky tint and consistency à la horchata. Haven't had the Backyard Bees' cultivated honey? It's beauty reduced to an apiary: no preservatives, no additives, nothing but unadulterated sweetness tempered by hints of spice and citrus, and it does wonders lurking within the sea of alcohol. The Bee's Kiss is sweet, will sting, and is not so much a drink for women as it epitomizes one—buy it to support Backyard Bees and the Fairmont for being so darn progressive!

From a Dec. 16 Stick a Fork In It post.

BAMBÚ LOUNGE
at the Fairmont Newport Beach,
4500 MacArthur Blvd., Newport Beach,
(949) 476-2001.

MERANDA CARTER

FLOATS LIKE A BUTTERFLY . . .

BLOG ON » FOOD
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TOP 5 ONLINE

THE MOST-READ STORIES ON THE STICK A FORK IN IT BLOG AT OCWEEKLY.COM FOR DEC. 14-20

1. 10 GREAT PIZZERIAS In Orange County
2. [UPDATED: Company Confirms Story, Apologizes] Chick-fil-A Cashier IDs UCI Asian Students on Receipts as 'Ching' and 'Chong'
3. MITSUWA IRVINE to Host Grand-Opening Festivities This Weekend
4. WHERE TO BUY Tamales in Orange County This Christmas
5. LOUD MUSIC Makes Alcohol Taste Sweeter, Study Finds

OC WEEKLY
ZONE PAGES

TO VIEW THE ZONE PAGES FOR YOUR AREA, PLEASE FLIP TO THE BACK OF THIS BOOK.

New Girl In Town

Rooney Mara takes control of the Stieg Larsson juggernaut in *Dragon Tattoo*

BY J. HOBERMAN

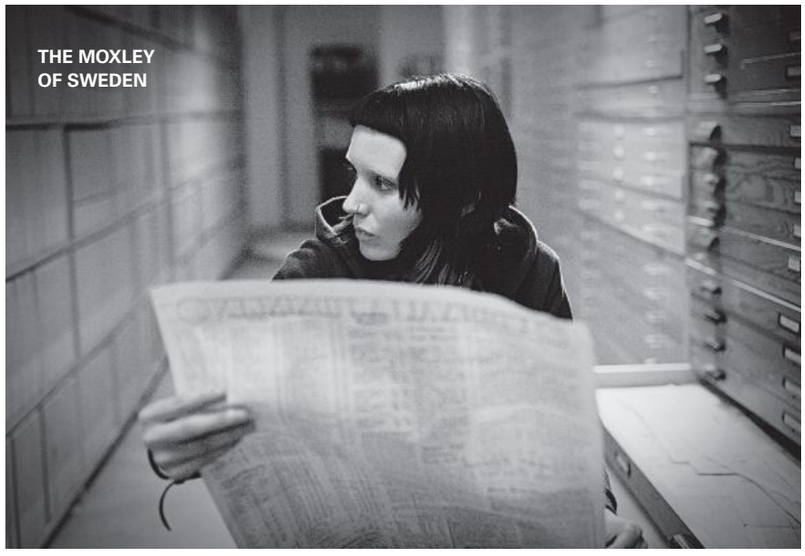
The Girl With the Dragon Tattoo is hardly a personal project. Still, David Fincher's sveltely malevolent remake of the 2009 Swedish blockbuster directed by Niels Arden Oplev from Stieg Larsson's rambling thriller, a posthumously published international best-seller and Kindle record-holder, is a recognizably Fincherian caper. The movie—which opens with a bit of Led Zeppelin grandiosity (covered by Karen O) and a credit sequence of scary, satanic, rubber-fetish ickiness—has a pleasingly dialectical place in the Fincher oeuvre, synthesizing aspects of two previous features, the serial-killer procedural *Zodiac* and the computer-nerd biopic *The Social Network*.

Set in a freeze-your-blood land of streamlined chrome, steely dawns, and gleaming black-and-silver nocturnes, *Dragon Tattoo* follows a cold trail of ritually butchered women through rural Sweden; these previously unlinked crimes have been discovered as part of an investigation conducted by lefty reporter Mikael Blomkvist (Daniel Craig). This grim do-gooder's career was earlier upended by the billionaire corporate crook whom his reporting failed to bring down, and he has been hired on the rebound by another Swedish oligarch, Henrik Vanger (Christopher Plummer channeling Max von Sydow), to solve a murder.

Beggaring the Kennedy assassination or the crime at the heart of *Blow-Up* in its wealth of photographic evidence, this killing was committed some 45 years ago, apparently by one Vanger family member against another. Alternately dashed and dashing, Blomkvist is a standard-issue wounded crusader, but as millions of earthlings know, the movie's real protagonist is his ace research assistant, Lisbeth Salander. The eponymous asocial Goth/punk/pierced/lesbo hacker supreme, she's played here by neophyte Rooney Mara, best known until now as the Boston University co-ed who called Mark Zuckerberg an asshole five minutes into *The Social Network*, and it's her pale flame that illuminates the movie.

Steven Zaillian's script pushes Larsson's narrative, originally set at the close of the 20th Century, toward the present moment. It's a bit late in the day to take seriously the guilty secret of Sweden's Nazi sympathizers, but even amateur torture theater is a perennial movie kick. The novel (originally and pointedly titled *Men Who Hate Women* by its Trotskyite author) is basically a tale about brutalized females and a fantasy of feminist retaliation. Fincher gets with the program, as when Salander handily dispatches a mugger or, after being grossly abused by her sadistic legal guardian, coolly stages a counter-rape of absolute vengeance, and then goes out clubbing. (Still, as a polished professional and an equal-opportunity entertainer, the director—once down in the basement of terror—can't help but dote a bit on the male pathology Larsson abhors, framing the ultimate villain as though he, as with the Zodiac killer, were the movie's secret star.)

MORNING COFFEE WITH A MURDER TO SOLVE, MA'AM?



THE MOXLEY OF SWEDEN

The dour spirit of merriment in this clammy universe, Mara's elfin Salander is not exactly a carbon copy of the spiky-haired menace Noomi Rapace played in the Oplev movie. She's funnier, as well as more plaintive, in her deadpan aplomb. (And once her cockscomb Mohawk gives way to a less off-putting coif, she seems more playful, her outfit taking on the feel of a store-bought Halloween costume.) Nor is Fincher's *Tattoo* a shot-by-shot or even scene-by-scene recap of Oplev's dowdier production. The remake is an altogether leaner, meaner, more high-powered, stylish, deftly directed affair, though similarly hampered by a too-long narrative fuse.

David Fincher gets with the program, as when Salander handily dispatches a mugger or, after being grossly abused by her sadistic legal guardian, coolly stages a counter-rape of absolute vengeance, and then goes out clubbing.

Running 158 minutes, *Dragon Tattoo* requires well more than an hour for Blomkvist's story to converge with Salander's, and though things do pick up once reporter and hacker begin pursuing parallel research tracks (as well as each other), it grossly overstays its welcome. Where the shudder-inducing *Zodiac* and even *The Social Network* resisted closure, *Dragon Tattoo* persists in pursuing three separate endings, and by the time they wrap, the movie is less a walk on the wild side than an evening stroll through a well-lit topiary garden.

THE GIRL WITH THE DRAGON TATTOO was directed by David Fincher; written by Steven Zaillian, based on the novel by Stieg Larsson; and stars Daniel Craig, Rooney Mara and Christopher Plummer. Rated R.

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"LISBETH IS A MARVELOUS POP-CULTURE CHARACTER, STRANGER AND MORE COMPLEX THAN THE AVERAGE SUPERHERO AND MORE INTRIGUING THAN THE USUAL BOY WIZARDS AND VAMPIRE BRIDES."
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"'THE GIRL WITH THE DRAGON TATTOO' GIVES OFF A RIPELY KINKY, MENACING GLOW. IT SET A MOOD OF EVIL DIPPED IN BLACK RUBBER. FINCHER IS NOT JUST A GREAT DIRECTOR—HE'S AN ARTIST WITH THE EYES OF A VOYEUR, AND HE HAS MADE 'THE GIRL WITH THE DRAGON TATTOO' INTO AN ELECTRIFYING MOVIE BY TURNING THE AUDIENCE INTO ADDICTS OF THE FORBIDDEN, LOOKING FOR THE SICK AND TWISTED THINGS WE CAN'T SEE. 'THE GIRL WITH THE DRAGON TATTOO' IS A BRILLIANT FRANCHISE MOVIE. GRADE A."
Entertainment Weekly EW.com x OWEN GLEIBERMAN
A DAVID FINCHER FILM
THE GIRL WITH THE DRAGON TATTOO
COLUMBIA PICTURES AND METRO-GOLDWYN-MAYER PICTURES PRESENT A SCOTT RUDIN/YELLOW BIRD PRODUCTION DANIEL CRAIG ROONEY MARA "THE GIRL WITH THE DRAGON TATTOO" CHRISTOPHER PLUMMER STELLAN SKARSGÅRD STEVEN BERKOFF ROBIN WRIGHT
YORICK VAN WAGENINGEN JOELY RICHARDSON MUSIC BY TRENT REZNOR & ATTICUS ROSS EXECUTIVE PRODUCERS STEVEN ZAILLIAN MIKAEL WALLEN ANNI FAURDYE FERNANDEZ BASED ON THE BOOK BY STIEG LARSSON
ORIGINALLY PUBLISHED BY NORSTEDTS SCREENPLAY BY STEVEN ZAILLIAN PRODUCED BY SCOTT RUDIN OLE SØNDBERG SØREN STÆRMOSE CEÁN CHAFFIN DIRECTED BY DAVID FINCHER
R RESTRICTED UNDER 17 REQUIRES ACCOMPANYING PARENT OR ADULT GUARDIAN
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opening

THE ADVENTURES OF TINTIN Steven Spielberg's motion-captured, 3-D *The Adventures of Tintin* rolls together plot elements from three comic-book adventures starring Belgian artist Herge's intrepid boy reporter, Tintin, first introduced in 1929 and one of the all-time most iconographic characters in comic art. After stumbling across a mysterious clue in a model ship, Tintin (voiced by Jamie Bell) bands together with the brawling, bibulous Captain Haddock (Andy Serkis) to assemble directions that lead to a sunken treasure. They're trying to get there ahead of the nefarious Ivan Sakharine (Daniel Craig), whose pirate forebear once tried to lift the booty from Haddock's ancestor. "Some things are easily lost," repeats Tintin in one scene; he's contemplating his latest mystery, but the line could be a critique of his latest outing. This is illustrated at the start of *Adventures*, as the new Tintin—created by producer Peter Jackson's Weta Digital effects team with every hair in his quaff articulated—is placed alongside the character as drawn by Herge. The contrast between niggling photorealism and Herge's light, crisp line is shocking—and not favorable to Spielberg's opulence. But if *Adventures*, in its complete artifice, has sacrificed simple wonderment, it also takes advantage of the capacity for unchained camerawork created by today's platoons of CG technicians. *Adventures* is an awesome movie mechanism, but that awe comes at a cost. It's doubtful that this fading of charm will be noticed when the movie is in riotous, reeling motion—but just as doubtful that Spielberg's Tintin will displace Herge's once the free fall stops. **(PG)** Nick Pinkerton. *Countywide*.

EXTREMELY LOUD AND INCREDIBLY CLOSE Director Stephen Daldry has never met a Big Theme he didn't like: After 2002's *The Hours*, a lugubrious women's-problem picture touching on AIDS and assisted suicide, he went to Auschwitz with 2008's *The Reader*. Daldry's logical next stop is *Extremely Loud and Incredibly Close*, which, based on the sophomore novel by Jonathan Safran Foer, provides *two* global-historical tragedies to play with. Ten-year old Oskar Schell (Thomas Horn) has lost his father (Tom Hanks), who was on the 105th floor of one of the twin towers on the morning of 9/11. Almost a year later, Oskar, increasingly estranged from his mother (Sandra Bullock), finds a key in an envelope labeled "Black" among his father's effects and, in an effort to keep open the dialogue with his scavenger-hunt designing, game-playing dad, concludes that this key was the prompt to a last riddle, which he sets out, at length, to solve. He is joined for a leg of his mission by a mysterious, mute tenant staying in his grandmother's apartment (Max von Sydow), very likely the grandfather who abandoned Oskar's father. Mr. Schell invented games to bait Oskar out of his anxieties, while *Extremely Loud* plays its own writerly game of strategic withholding, baiting the audience along on the way to a therapeutic breakthrough for the surviving Schells. Such an abundance of "epiphanies," one after another, amount to a tactical assault on viewer sentiments. The deluge of tears is Mr. Daldry's idea of pathos, but to these eyes is Oscar-trolling 9/11 kitsch. **(PG-13)** Nick Pinkerton. *Countywide*.

THE GIRL WITH THE DRAGON TATTOO See "New Girl In Town," page 28.

WAR HORSE It might be perverse to accuse a tearjerker as accomplished as Steven Spielberg of being unfeeling. But the overcalculation with which he mechanically trots out one of his most familiar tropes for what amounts to a generic Disney animal story seems to preclude any but the most hackneyed emotion. What catastrophe cannot be Spielbergized? No less than *Schindler's List* and *Saving Private Ryan*, *War Horse* finds the silver lining of individual salvation in one of modern history's darkest thunderclouds: World War I. As the English lad Albert (Jeremy Irvine) bonds with the beloved, half-Thoroughbred steed he has named Joey and, once the horse is conscripted by the British army, follows him into Flanders Field, Spielberg seeks to represent the horror of modern combat in human (or at least mammalian) terms. But since he's a director largely incapable of understatement, *War Horse* is served up with a self-aggrandizing surplus of Norman Rockwell backlighting and an aggravated sense of doggone wonderment. Had Spielberg elected to show war from Joey's perspective rather than use the horse as the war's protagonist, the movie could have been terrifying. Instead, its most impressive passage is pure digital delirium as an animated Joey runs free across the CGI battlefield, rearing up under the full moon. That Joey! Uniting doughboys and officers, the Brits and the Bosch, mending broken hearts, and restoring eyesight to the blind, this indomitable horse does not reproach humanity. Embodying what his creators take to be our best, most enduring instincts, he justifies it. **(PG-13)** J. Hoberman. *Countywide*.

WE BOUGHT A ZOO Six years off from feature filmmaking, Cameron Crowe returns with a film he did not write, but one he rewrote, based on the real-life story of Benjamin Mee, a Brit newspaper columnist who picked up from his idyllic new digs in the South of France and went off to rescue an English zoo with his family, including a son, a daughter, and a dying wife. Crowe's movie changes these circumstances around a bit: The wife is six months gone in *We Bought a Zoo* before Benjamin (the quite-American Matt Damon), moody 14-year-old son Dylan (Colin Ford), and bright-'n'-shiny seven-year-old Rosie (Maggie Elizabeth Jones, made for the movies) consider the move. And here, they don't relocate from the French paradise to the English countryside, but from a Los Angeles suburb to the rolling hills of Southern California, where dad hopes to escape the ghost who haunts them all. And look who's here to help: Scarlett Johansson. Crowe, who ran Aline Brosh McKenna's first draft through Word before signing on to direct someone else's life, is back to what he's good at: small stories populated by everyday people. Helping Crowe's odds is Damon, who does a superior job of vacillating between wide-eyed (*Look! A grizzly bear!*) and misty-eyed (*I wish my dead wife weren't dead*) without turning Benjamin into a complete sap. Damon has never been more lovable—the guy looks like he could use a hug. **(PG)** Robert Wilonsky. *Countywide*.

ongoing

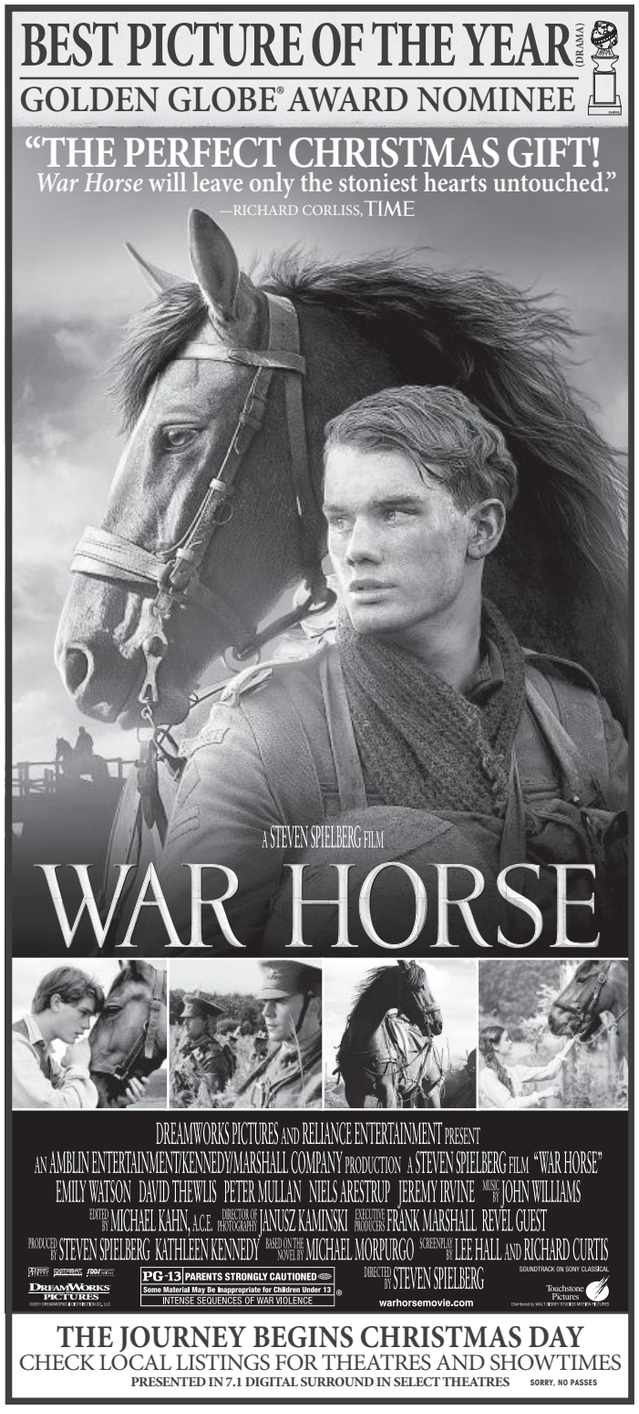
A DANGEROUS METHOD David Cronenberg's *A Dangerous Method* is at once a lucid movie of ideas, a compelling narrative, and a splendidly acted love story involving Carl Jung (Michael Fassbender), Sigmund Freud (Viggo Mortensen), and Sabina Spielrein (Keira Knightley), the near-forgotten patient-turned-disciple who confounded both men en route to her own tragic destiny. The movie opens like an electrified gothic novel with freaked-out, wild-eyed Spielrein hurtling by

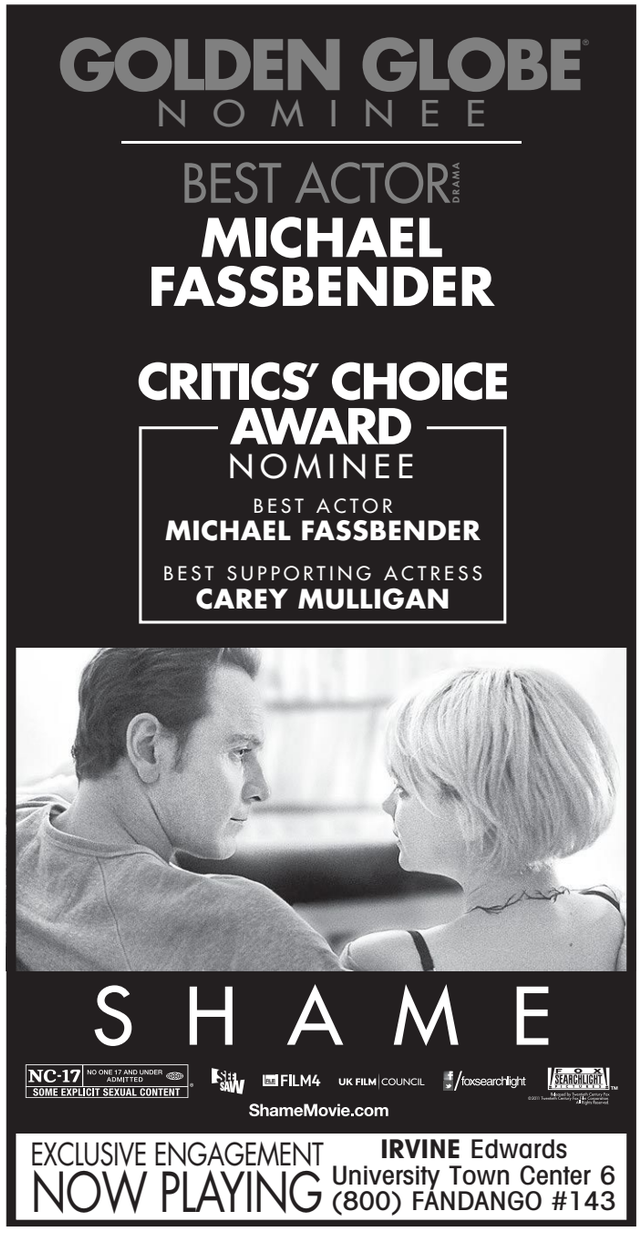
coach through the Swiss countryside. Her destination is the clinic where young Dr. Jung is experimenting with Dr. Freud's newfangled talking cure. Hysteria seems too mild a word for her teeth-gnashing, air-clawing behavior. Jung—a pastor's son with a thing for Jewish women as well as the so-called Jewish science—is intrigued. Liberated by therapy, Spielrein eventually propositions her married doctor. Later, she contacts his mentor Freud to propose herself as a patient. Caught between two geniuses, Spielrein is the movie's true subject. Sensing her unresolved attachment to the ultra-civilized Jung, Freud warns her against putting her faith in Aryans. "We're Jews, Miss Spielrein." Jung has some intimations of his own, dreaming at the end that Lake Geneva is filled with corpses. This is followed by a written postscript of his fate and hers: The doctor lived a long life by his Alpine lake; the patient was murdered by the Nazis. Less a footnote to history than its embodiment, Spielrein now seems a quintessential European who successfully mastered her own demons only to be consumed by the full force of 20th-century irrationality. **(R)** J. Hoberman. *Countywide*.

THE DESCENDANTS Why has it taken Alexander Payne seven years to follow up on *Sideways*? And what's blunted this gifted writer-director's edge? Payne's earlier movies have been driven by richly flawed characters—Reese Witherspoon's monstrous high school striver in *Election*, Jack Nicholson's thoroughly unpleasant widower in *About Schmidt*, the matched pair of jerks who stumble through *Sideways*—and Payne's great talent was extracting a sense of sympathy even for them. But in *The Descendants*, it's more a case of bad things happening to good people: Honolulu lawyer Matt King (George Clooney), prosperous scion of a Hawaiian family, is humbled by a flurry of body blows. A waterskiing mishap has landed Matt's wife in a coma. His two daughters, the preteen Scottie (Amara Miller) and echt teen Alexandra (Shailene Woodley), are beyond his command, with Alexandra in possession of information to further rock her father's world: ""Dad, Mom was cheating on you!" Adding to Matt's responsibilities, as well as providing a corollary to the personal history upended by Elizabeth's infidelity, is the decision he must make, as head of the King family trust, to sell or bequest a large tract of beachfront property. The two narrative strands entwine when Matt discovers that his wife's lover is actually vacationing adjacent to the very spot where he will be meeting with his clan to finalize the disposition of their legacy. Cosmic coincidence or crafty plot contrivance? Slowly rolling downhill, *The Descendants* takes a turn or two but is basically always en route toward the reconciliation that's a foregone conclusion. **(R)** J. Hoberman. *Countywide*.

HUGO Martin Scorsese's first foray into 3-D family filmmaking centers on its title character, played by Asa Butterfield, a just-pre-pubescent orphan squatting in a train station circa 1930. When not dodging an orphan-hunting station constable (Sacha Baron Cohen), Hugo secretly maintains the station's clocks and attempts to fix an automaton, the only keepsake the boy has from his late watchmaker father (Jude Law). Reminiscent of the robots in *Metropolis*, the automaton's hand is built to grip a pen, and Hugo has become convinced that if he could get that hand to work, it would write out a message from his dad. Hugo eventually discovers that the automaton was built by a silent filmmaker and special-effects innovator named Georges Melies—which happens to be the full name of the gruff old man (Ben Kingsley) who runs the station's toy shop. With this revelation, *Hugo* pivots: The boy's attempt to excavate his own personal history becomes an excavation and celebration of the first three decades of cinema history. Perfunctorily mounted as a children's adventure, the movie is far more successful as a barely veiled issue flick from Scorsese, the celebrity face of film preservation. His most purposeful use of 3-D comes in a long, visually stunning flashback sequence meant to serve as a primer on early cinema. As much as *Hugo* is a sop to box-office interests, in using Hollywood's trendiest gimmick to awaken audiences to the glory of the past, it's also a PSA for Scorsese's personal cause. **(PG)** Karina Longworth. Countywide

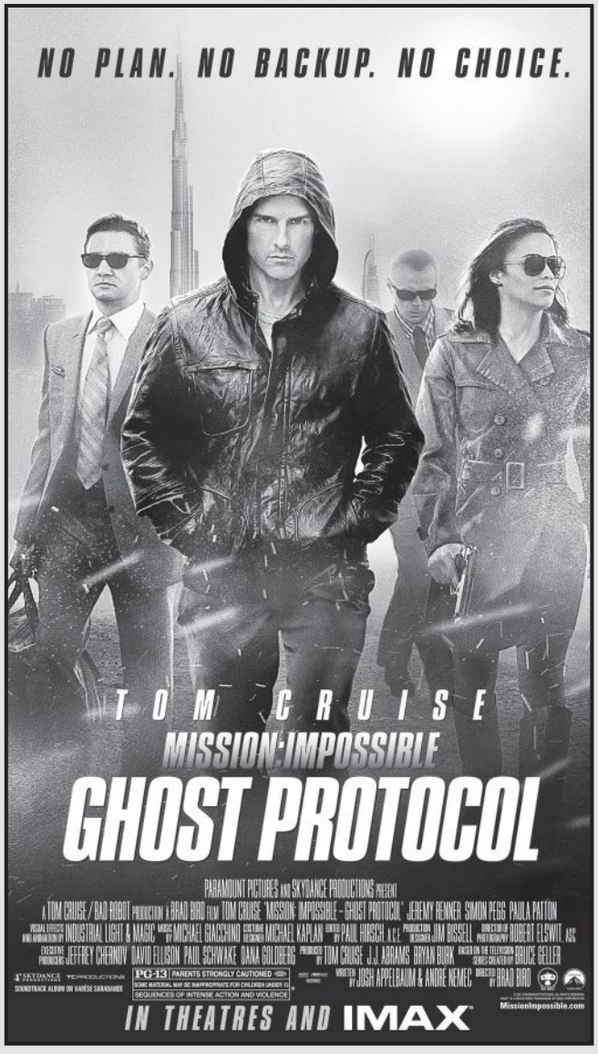
IMMORTALS The last thing you see in *Immortals* is a pair of eyes, popped wide open, filling the screen. That's exactly how director Tarsem Singh wants an audience to receive this, his latest glut of imagery. King Hyperion (Mickey Rourke) has set out to conquer the Hellenic world, and in doing so, he makes a mortal enemy of Theseus (Henry Cavill), who then quests, in the company of virgin oracle Phaedra (Freida Pinto), to stop Hyperion. The posters read "From the Producers of *300*" and, like Zack Snyder's film, *Immortals* has little on its mind but conveying the buzz of martial glory. Singh's specialty is the establishing Wow Shot: Gods stand back and watch warring mortals from a Maxfield Parrish Olympus, while Theseus fights his way across a world seemingly production-designed by French master Jean-Leon Gerome, all in 3-D. Singh also has a knack for genuine eroticism, briefly displayed. The neo-classicist visuals are matched to PlayStation action choreography that tops Snyder's; this is among the most extravagantly violent movies in memory, including Hyperion's gloomy, arbitrary sadism and Helios, fighting for Theseus and the mortals, pulping heads like Gallagher in a melon patch. Given something as simple as Theseus' rousing prebattle speech, maximalist Singh is helpless, but when he gets whole armies in on the act, you've got something to behold. **(R)** Nick Pinkerton. *Countywide*.





LIKE CRAZY Anna (Felicity Jones) is an aspiring journalist, a wee wisp of a girl come from Britain to study in Los Angeles, where she meets cute with Jacob (Anton Yelchin), a local boy learning furniture design. *Like Crazy* follows Anna and Jacob's whirlwind romance, then their subsequent break-ups and makeups, staged on both sides of the pond, as they're kept apart by diverging career paths, Anna's recurring visa problems, and intervening relationships of convenience. (Playing the second-string love interests are Jennifer Lawrence and Charlie Bewley, in a well-turned small part as an oblivious, ardent yuppie.) Director Drake Doremus distills Anna and Jacob's story into fleeting moments and non-verbal cues—trans-Atlantic texting on hesitantly fondled iPhones, uncertain glances, introspective lulls, and charmless improvisations—caught by a hand-held camera that's forever blunderingly announcing its presence. The idea is to show love in incidentals rather than big scenes, but the fragments selected do not build to any significance—this is a rote story, arbitrarily scattered into abstraction. Neither of the lovers, as embodied by Jones' and Yelchin's aggressively average, "naturalistic" performances, are particularly interesting, neither alone nor together, and the duo is moreover incapable of generating erotic friction. Lain on a bed of treacly piano music, this l'amour fou is l'amour tepid. **(PG-13)** Nick Pinkerton. *Countywide.*

MISSION: IMPOSSIBLE—GHOST PROTOCOL Like a Hindu's rejuvenating bath in the Ganges, a dip in the *Mission: Impossible* series serves to wash away perceived doubts about its star's enduring clout. The sustained box office of the *M:I* series must have something to do with its balance of the familiar and the new. Tom Cruise is the through-line, while each film has introduced its own gadgets and a distinct new authorial identity. The latest director to be called up, Brad Bird has helmed hugely successful animated features (*The Incredibles*, *Ratatouille*), and so freely embraces the "impossible" rather than staking his action in a world of physical limitations. As Ghost Protocol, begins, Cruise's agent Ethan Hunt, undercover in a Russian jail, is busted out by IMF operatives for another mission. When this, a Kremlin break-in, puts the team under suspicion of terrorism, the resulting international incident leads the American government to disavow the IMF. Hunt & Co. are forced to go it alone, tracking a rogue "specialist in nuclear end-game theory" (Michael Nyqvist) who's busily acquiring launch codes. About a half-hour of *Ghost Protocol* is IMAX-shot, intended to be projected on screens the size of the *USS Nimitz*. Among these monumentally inflated scenes is the movie's literal and figurative high point, which has Cruise scaling the stratospheric upper reaches of the 163-story Burj Khalifa skyscraper. There is no denying that this can be exhilarating, though when *Ghost Protocol* stoops to deal in emotional rather than physical expression, the movie goes flaccid, as if trapeze artists had paused in mid-air to emote. **(PG-13)** Nick Pinkerton. *Countywide.*



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THE MUPPETS Desperately trying to appeal to not just the Gen X'ers who grew up with Kermit, but also the tykes who've never even heard of Jim Henson, *The Muppets* has none of the easy confidence of the original TV show or movie. The reboot is largely the labor of love of diehard Muppets fan Jason Segel, who co-wrote the script and also stars as Gary, big brother of Walter, a sweet if dull new Muppet created for the film. Walter (voiced by Peter Linz), Gary, and Gary's girlfriend (Amy Adams) leave their Midwestern hamlet for a trip to Los Angeles, where they tour the decrepit, dusty Muppet Studios and learn of a plot by tycoon Tex Richman (Chris Cooper) to tear down the building. They frantically seek out Kermit, convincing him to reunite his long-lost pals to save it. Certain moments of Kermit's quest recall the vaudevillian fun of its predecessors. *The Muppets* is most successful when devoted to gathering the old players and following the arc of its forebears by becoming a show about the frenzy of putting on a show—in this case, a telethon to raise the money needed to buy back the studio. But, terrified of alienating those who were raised on the originals, *The Muppets* panders to them instead, constantly blasting or restaging Top 40 hits from the past three decades and featuring Camilla and her backup chickens clucking to Cee Lo's "Forget You." **(PG)** Melissa Anderson. *Countywide.*

MY WEEK WITH MARILYN In the TV-movie-quality impersonation that is Simon Curtis' *My Week With Marilyn*, Marilyn Monroe (Michelle Williams) has arrived in 1956 London to star in *The Prince and the Showgirl*, directed by and co-starring Laurence Olivier (Kenneth Branagh). The pill-addled peroxide blonde sweeps onto Olivier's set with an entourage and habitually misses call times, holing up in her dressing room and searching for the character in a vanity mirror while emptying bottles of champagne. Production is soon at an impasse, as Monroe and Olivier, both surrounded by sycophants, throw knee-jerk tantrums. This bad behavior is seen through the hardly impartial eyes of third assistant director Colin (Eddie Redmayne), a role based on Colin Clark, whose two memoirs about his relationship with Monroe on the *Showgirl* shoot inspired this movie. Filmed through the Vaseline-smeared gaze of a schoolboy deluded by his crush, *My Week With Marilyn* is an oddly chaste movie about a sex goddess that not only shies away from depicting sex, but also from examining its titular character's own sexuality as it manifested itself in her real life and as a consumer product. Shimmying stiffly in too-tight dresses, exaggerated belly padding protruding awkwardly off her modern waif frame, Williams' voice and movements reflect study but not feeling. You never forget that you're watching a talented living actress laboring to mimic a long-gone movie star who—on-screen, at least—never seemed to be acting at all. **(R)** Karina Longworth. *Countywide.*

NEW YEAR'S EVE Mayans might have predicted the end of the world in 2012, but could they have known that the countdown to eternal hellfire would begin with Garry Marshall's *New Year's Eve*? A movie so excruciating that it makes its predecessor, *Valentine's Day*, seem like *Nashville* in comparison, *NYE* reteams Marshall with *VD* writer Katherine Fugate, who reprises the same crisscrossing, multigenerational-celebrity-glutted (to list only half of the cast would take up the entire space allotted for this review) multiple plot threads of the earlier film. New York City serves, like Los Angeles did in *VD*, as the metropolis flattened by dull location shots and ethnic caricatures: Sofia Vergara, playing a sous-chef, says *ay!* to boss Katherine Heigl more times in one sentence than in an entire season of *Modern Family*. Still, that interjection is much more pleasing to the ear than "Love gives us hope. Hope for the New Year." In such a shameless olio of mawkishness, it's difficult to distinguish which of the story lines most outrageously bids for our tears, though I nominate the one involving Robert De Niro as a former "photojournalist in Vietnam" dying of cancer. More troubling is that both *VD* and *NYE* have featured perfunctory nods to soldiers overseas, which can mean only one thing: *Veterans Day*, set in Washington, D.C., is next. **(PG-13)** Melissa Anderson. *Countywide.*

SHERLOCK HOLMES: A GAME OF SHADOWS The great success of Guy Ritchie's 2009 *Sherlock Holmes* was to make Arthur Conan Doyle's gimlet-eyed detective, first introduced to readers in 1887, into a viable 21st-century blockbuster star. The great compromise, aggravated in Ritchie's new Holmes adventure, was to do so at the expense of what made Conan Doyle's hero, and his world, unique. *A Game of Shadows* revisits Holmes and Dr. Watson (Robert Downey Jr. and Jude Law, returning) on the eve of Watson's much-protested-by-Holmes wedding as a wave of assassinations and bombings rock Europe, threatening to goad France and Germany into armed confrontation. The film's finale, its villain, and not much else come from Conan Doyle's "The Final Problem." The acts of terror have been arranged by Professor Moriarty (Jared Harris), a calculating profiteer seeking to plunge Europe into world war a quarter-century ahead of schedule, whom Holmes and Watson must cross the Continent to foil. Although Downey Jr. makes a radiant Holmes, the rapport between he and Law, who has never located a tone for his Watson, hasn't improved since their last outing. The gamesmanship between Holmes and Moriarty is not handled much better, built around a metaphorical chess match as hackneyed as the film's subtitle. Lackluster screenwriting and the absence of actorly communion are breezed past with monotonous banter, as is the fleetingly visible plot. Like the first Ritchie *Holmes*, the period production design is lavish, but it's all sauce, no meat—that is, the usual multiplex stuff, extracted from a most remarkable source. **(PG-13)** Nick Pinkerton. *Countywide.*

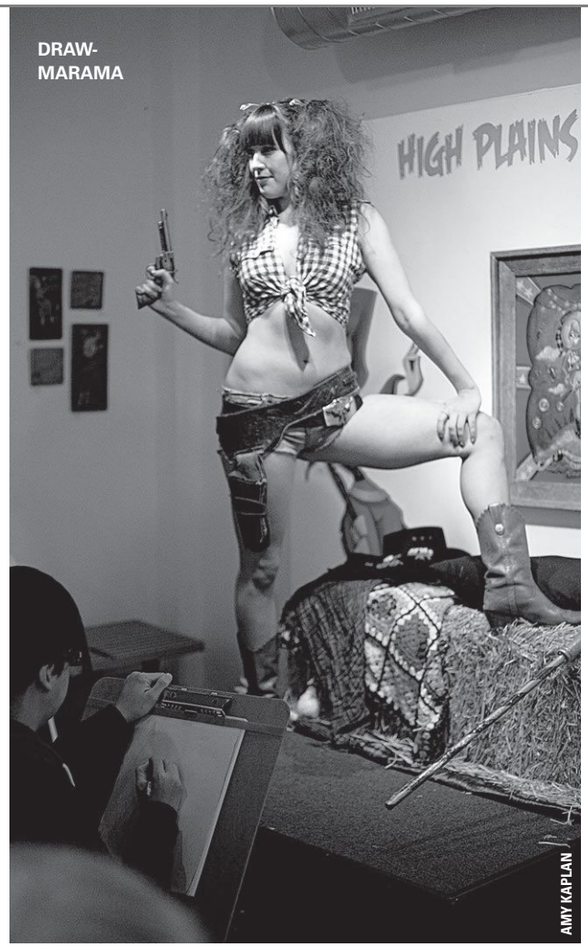
THE WAY *The Way* might lack the *Chicken Soup for the Soul* imprimatur, but writer/director Emilio Estevez's travelogue tale of fathers and sons (starring his own dad, Martin Sheen) trades in a kindred brand of warm, soothing uplift that viewers might read as insight into the Sheen family saga; we did not. When his free-spirit son Daniel (Estevez) dies while making the pilgrimage on foot from France to Spain's Santiago de Compostela, grumpy ophthalmologist Tom (Sheen) sets out to better understand himself and his deceased child by taking the journey himself, along the way begrudgingly collecting companions: an overweight Dutchman (Yorick van Wageningen), an Irish author (James Nesbitt), and a chain-smoking Canadian (Deborah Kara Unger). Cue heartfelt healing through bickering, drunken misadventures, and run-ins with colorful locals (including a kook carrying on both sides of a male-female conversation), all of it dully scored to plucky guitar and Adult FM songs by (among others) Alanis Morissette and Nick Drake. The script is blunt, stuffing functional exposition regarding character, history, and tourist sights (as well as cultural-stereotypes) into its protagonists' mouths. As a director, Estevez exhibits a bland visual sense, but he does manage to convey some of his scenic locations' multifaceted textures. Mostly, though, his dramatically inert, spiritually generic *The Way* seems like it was far more interesting to shoot than it is to endure. **(PG-13)** Nick Schager. *Countywide.*

YOUNG ADULT Described as a "psychotic prom-queen bitch," the anti-heroine of *Young Adult*, directed by Jason Reitman from a Diablo Cody screenplay, is a prize part for Charlize Theron. She plays Mavis, a 37-year-old writer of high school romance fiction, as well as a divorcee, an alcoholic, and a slovenly, spiteful, self-absorbed case of arrested development. While working on the last book in a series, she is plunged into an existential crisis—if not temporary insanity—with the receipt of a mass e-mail announcing her high school boyfriend Buddy's fatherhood. Leaving the previous night's date snoring in her bed, she packs up and drives back to Mercury, Minnesota. A woman on a mission to break up the boyfriend's marriage and—who knows the precise fantasy?—maybe start anew, Mavis cold-calls her ex (Patrick Wilson) then heads into a bar inhabited by an affable schlub (Patton Oswalt), whom she proceeds to get hammered with—and not for the last time. An extended lost weekend, *Young Adult* has the former prom queen waking each morning from a drunken stupor to spend the afternoon dolling herself up for the evening's "date" with Buddy. The film might be brushed off as curdled rom-com were it not for two things. The first is the depth of Theron's performance. The second is the utter absence of the corny rehabilitation found in Reitman and Cody's *Juno*. There's no pot of small-town virtue at the end of this narrative rainbow, and Mavis' bitchiness remains intact. **(R)** J. Hoberman. *Countywide.*

Ink-Stained Hotties

Scenes from the Anaheim chapter of 'Dr. Sketchy's Anti-Art School,' the alt-girl life-drawing extravaganza

BY DAVE BARTON



DRAW-MARAMA

AMY KAPLAN

"We have a request to see more décolletage," says turquoise-haired Kelly Castillo as she adjusts the ponytails of Kelsie Blackwell, the leggy model wearing a tutu and bra that matches Castillo's 'do.

Blackwell sits astride a molting bale of hay in the tiny lobby of Rothick Art Haus, the gallery Castillo and her husband, Nick, run. She doesn't even attempt to pronounce the French word and just asks, "What's that?"

"The face and chest skin," Castillo says.

"They're not going to get much bigger," says Blackwell, laughing as she slips a hand into her bra to perform a quick lift and separate on her breasts. When she removes her hand, a smattering of glitter flicks off and hits the air. "Oh, my god. I think I put too much on. It's everywhere."

"Glitter is the herpes of the craft world," quips artist Glenn Arthur, MC of the biweekly "Dr. Sketchy's Anti-Art School: Anaheim Chapter." "It *will* go home with you."

I'm sitting on a high chair in the back corner of "Dr. Sketchy's Ho Down" on a Sunday night, watching this delightful sideshow. The theme tonight is cowgirl paraphernalia, and the intimate space is full of men and women clad in black, pencils and pens scratching out Blackwell's image on blank sheets of paper. The mood is jovial, warm-hearted and a little smutty.

It feels like home.

According to its website, "Dr. Sketchy's Anti-Art School" began in 2005 and is "the world's premier alt.drawing movement." Basically a life-drawing class consisting of alternagirls—Goths, punks and burlesque-y types—Dr. Sketchy's began its life in a dive bar, but now boasts branches in more than 100 cities, 16 countries and five continents.

Arthur and Castillo enjoyed the experience but didn't want to drive the 50 miles up and back to LA, so they approached Molly Crabapple, the school's founder (along with A.V. Phibes), and asked permission to start an OC chapter. It took a little finagling while the two assured Crabapple and Phibes they weren't stealing their thunder, but now the local school will celebrate its second anniversary on Jan. 8.

IT'S BLACKWELL'S FIRST TIME modeling, and she seems totally at ease.

Glass of wine in hand, she graciously accepts the friendly comments about her legs, beauty and fairly awesome ass all in stride. Only once do I notice her shaking, and it's about 15 minutes into a 20-minute pose. "It's like hanging out with friends," she tells me later, "except I have to sit still. It's painful. I'm a dancer, so I don't ever stay still . . . even when I sleep!"

Topics of conversation overheard during the three-hour session: hardcore punk. Disneyland. High anticipation for the new Muppets movie. Celestial Seasonings tea. Prior models. Pouting, slo-mo and deus ex machina in *The Immortals*. Hobby horses. Catherine the Great. Facebook. *Tron*. The music of "old-school blond dude" Paul Williams. Dominatrixes. Huell Howser. Zombies and anal sex.

Not necessarily in that order.

"We aren't kid-friendly," photographer (and occasional *Weekly* contributor) Amy Kaplan tells me, matter-of-factly, between shots documenting the evening.

AT THE SMOKE BREAK, I ask Castillo and Arthur if they ever have men strip down and pose. Castillo says they've asked, and while their patrons said they didn't mind if there was a guy *and* a girl, they preferred to focus on girls. Even Arthur, who's gay, is more interested in women as models.

"Women are fun," he says. "They're more dramatic, and you can dress them up."

Castillo laughs and agrees: "It's also easier because a lot of what the models wear is my stuff."

DR. SKETCHY'S pays its models $30 per hour.

When Arthur places a glass jar by Blackwell, he tells the artists to tip her because she's "fabulous," and then drops a few bills of monetary love from his own pocket. It's only a matter of seconds before the jar fills up.

THE ENDEARING ATTRACTION of Dr. Sketchy's under Arthur and Castillo's watch can best be summed up by the experience of Casey Kwock.

He has been attending Dr. Sketchy's for the past year and a half, after coming with friends. He kept coming, though his friends didn't, and he eventually became enough of a familiar face that Castillo trusted him to handle the money while she supervised the models. Now, he works the door twice a month; attends to the cash box; is responsible for pulling the white modesty curtain in front of Rothick's glass door, barring the casual passerby on Harbor Boulevard from getting a glimpse of the stripped girls inside; and then hangs out with his new friends at Denny's after they close shop.

"I came because guys at work posted a flier," Kwock recalls with a smile. "I got a family out of it."

"DR. SKETCHY'S ANTI-ART SCHOOL: ANAHEIM CHAPTER"
at Rothick Art Haus, 170 S. Harbor Blvd., Anaheim, (714) 829-8283; www.rothick.com. Every second and fourth Sun., 7-10 p.m. $12 at the door.

TRENDZILLA
» VICKIE CHANG

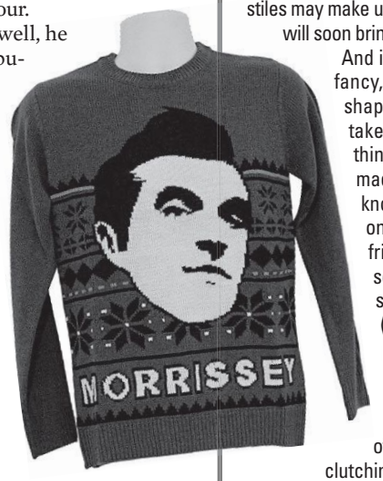
Give the Gift of Moz

Band merch has been pretty snoozy as of late—put a bird on it!—but some have definitely stood out recently.

The Descendents (who performed at night three of Goldenvoice's 30th-anniversary weekend) are offering a plethora of goodies with cartoon Milo on kingsroadmerch.com/descendents—a (now sold-out online) red holiday-themed sweat shirt with Milo surrounded by the band's signature steaming coffee mugs and white-and-green Fair Isle patterns, as well as some classic "Authentic" Vans in gray and blue for $60.

For the Moz-obsessed, there is a solution to the monotony of unauthorized T-shirts and posters on eBay, and it's called Viva Moz (viva-moz.com). The London-based e-commerce site offers unique Morrissey goods even the most dedicated of fans haven't seen yet. While ugly/awesome holiday and winter sweaters have become commonplace now—and that's ironically, right?—nothing beats Viva Moz's Vulgar Sweater, with the effigy of Morrissey himself stitched into a green sweater amidst your classic Fair Isle pattern for the winter months. Offered in a 100 percent vegan-friendly acrylic green, the sweater is a bit pricey at £39.99 (that's about $62.06 for us statesiders) but *so worth it* when you see the reaction of your most Mozfather-dedicated friends and family . . . who haven't got a stitch to wear. (Sorry. Saw an opening. Took it.)

The matching football (and by football, Viva Moz really means soccer, but "football" makes more sense anyway) scarf is equally awesome, especially those familiar with soccer scarves all over . . . well, every country but the United States, really. The gray acrylic (and yes, vegan-friendly) scarf features the bust of Moz, with "Morrissey" scrawled across it—pick one up for £39.99 (or $20.16). "The turnstiles may make us hostile, but a Moz scarf will soon bring the smiles back. Oh . . ."



And if none of those suits your fancy, check out the Morrissey-shaped soaps, which kinda take this whole infatuation thing to another level. Handmade, lime-scented (anyone know why lime?), not tested on animals and vegan-friendly, these green-tinged soaps show off Moz in his smoldering, aesthetic prime (as well as capture the perfect coif). Meow.

Two limited-edition bobblehead figurines round off the finest selections of Viva Moz—one bouquet-clutching model of the 1980s Morrissey and one outfitted in a suit and slightly toned down for current-day Morrissey, each clocking in at £24.99 (or $38.78).

There's more to life than books, you know, but not much more, not much more. . . .

VCHANG@OCWEEKLY.COM

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ENGLAND 1971
OR LONG BEACH 2011?

JACK COLEMAN

Further? Fursure!

For the Growlers, life is a woozy warzone

BY CHRIS ZIEGLER

The Growlers are one show into a winter West Coast tour, and they've already drawn blood. Singer Brooks Nielsen is speaking via phone as he parks the band bus—you've heard of Ken Kesey's FURTHUR? Meet FURSURE!—somewhere north of Santa Barbara and prepares his after-action-report. Things always go wrong, he says. "The amps get drunk, or the guitars stage dive. But last night, I look over, and [lead guitarist] Matt [Taylor]'s got the biggest chunk of a woman's hair on his guitar—he scalped some chick! She fell into the guitar—had a gash in her face, all this hair hanging off."

So that's life in the woozy warzone, where the Growlers wake up every day, where sleep is just the space between the driving and the screaming, and where Nielsen is at his most ready to talk when he's hung over and exhausted. ("That's when I can rant hardest—I'll shit-talk anybody under the table!") It's been just about five years since these beachy dudes crept out of the place where the surf smashes against the sand and started taping their own mutant music to a karaoke machine with twin mics for that much-coveted stereo effect. Back in 2006, they were just learning to play—having formed pretty much as a dare and named themselves pretty much as a joke—and the vibe then was what you might call "loose." Like their "acid tapes," Nielsen remembers—six unreleased sessions of LSD and rock & roll. "It's actually pretty damn good for us being so out of it!" he says.

Now, however, the Growlers are a different beast. From their start in Long Beach, they knew how to make what Jonathan Richman said he loved most about the Velvet Underground: "Atmosphere." But instead of New York subway-sound cool, the Growlers traded in Memphis-meets-Mombasa guitar rock that married unexpectedly tweaked guitar lines to a spooky backwoods shuffle—the kind of thing guys such as Charlie Feathers, Billy Lee Riley or Hasil Adkins might have made if they'd ever got to visit another continent . . . or planet.

As they reluctantly graduated from that karaoke machine, the band—Nielsen, Taylor, bass guitarist Scott Montoya and drummer Brian Stewart—tightened into something leaner and darker if not meaner, messing with the same outré lost-world vibes of the Cramps and the same swampland feel of Australia's Scientists, two bands separated by thousands of miles but matched perfectly by personality. On their last two full-lengths on LA indie label Everloving, you'll hear the Growlers as a bar band from another dimension, sliding through songs about death and weirdness with the confidence of those who know just where they're going.

What's that line—when the going gets tough, the tough get weird? Well, that's what got them this far. And now that they have a just-recorded-but-not-released new album in the can (or the external hard drive) in the Black Keys' Dan Auerbach's Nashville studio, they're going to get weirder. But not in the way you'd think.

"We've been playing dark stuff so long," says Nielsen. "We kinda picked the happier stuff—the lovers' stuff, the songs we thought were catchy and fun. There's even some borderline hip-hop. Some weird Bill Withers stuff, with Casios to give it that future kind of vibe. There's some funkier stuff, but it's still that same old sense of humor."

What matters most to him—if pressed—is telling stories in his songs, just as Jonathan Richman and Johnny Cash did, ones that are great to sit and get drunk with, Nielsen adds. He'll get the stories from all-night shit-talk sessions with friends and bandmates, and he'll let the hangover or the highs filter them into songs. And this time around, the stories ended up being about the band.

"We're all going through the exact same shit!" he explains. "Being in poverty, dealing with a chick who's like, 'Fuck you guys—you're always gone to go get wasted and party every night.' Just little things like devoting all my time to this and never having time to hang with anyone else."

But even trauma makes a good song. Nielsen laughs about watching the scene in the movie *Walk Hard* in which Dewey Cox's girlfriend Edith dumps him and he sneers, "'Don't leave me, Edith'—there's a title for a song!'"

"I'm so lame," he says. "I do that, too!"

Really? So as he sits in FURSURE watching the cows waddle by, can we ask—is the guy who wrote "Even Assholes Change" changing a bit himself?

"Totally," says a laughing Nielsen. "I don't even pretend I'm tough anymore—people won't believe me!"

THE GROWLERS
perform with Tomorrow's Tulips at the Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.observatoryoc.com. Fri., 7 p.m. $15. All ages.

MentalNotes

» DANIEL KOHN

Josh Freese's Xmas Wishlist

The man who rocks behind the kit for bands such as **Devo** and **Weezer** (and now **Sublime With Rome**) gives us some shopping suggestions. Is there a **P.F. Chang's** gift certificate in there somewhere? Why, yes, of course! Here are a few of Freese's other favorite things.

• **Leg Lamp** from ***A Christmas Story***: "I'm about to order one for myself, but I don't think it would get here in time for putting up in my window this Christmas season. Pay a little extra, and it even comes in the FRAGILE crate ('FRA-GEE-LAY . . . it must be Italian')."

• "The **Tommy Lee** experience" (which is for sale on his website, joshfreese.com): Hey, it's only $7,500! "Engage in light '80s hair-metal/pinup-girl gossip with Tommy Lee, me and **Danny Lohner** while a C-list porn star applies corpse paint to your astonished face. Next, you'll be escorted to the opulent gardens of **Castle Renholder**, where the four of us will be throwing bones under a midnight moon in a blasphemous attempt to evoke the spirit/entity of your choice. Oh, yeah—BYOB."

• **David Lynch**'s signature coffee: "You don't have to like his yummy films to enjoy a cup of his yummy coffee. Yes, David Lynch sells his own coffee, and it's good! Boy, I love David Lynch." *From a Dec. 15 Heard Mentality post.*

JOHN DOE AND EXENE CERVENKA TO (MAYBE) WRITE TOGETHER AGAIN

John Doe of **X**—fresh off a South American tour with **Pearl Jam**—talked to us about X's legacy and potential new material from the band for the first time in years. (Caveat: He says don't get your hopes up.)

On X's legacy: "First of all, I think everyone's grateful we've survived. We were careful about following trends, even though we were part of the Los Angeles punk-rock explosion, as it was called. We made sure the songs we wrote weren't just topical and had influences deeper than just two years ago. Maybe that's part of it."

On X and his solo work: "If I went out with only X, I'm sure I'd have a different worldview, and I'm grateful 100 people will come see me at some place in Connecticut. Without X, I'd have a much slower lifestyle, and I love the songs we do, and after [touring] South America, we're talking about trying to write some more stuff in February and March. . . . Don't get your hopes up because we've tried it before, and we didn't come up with much. Since we've been spending so much time together, now is a good time to do it. A lot of the early X stuff came out of how we felt about one another. It's changed, but it hasn't diminished that much. After I get back from my solo tour in January, Exene [Cervenka] and I are going to try to write some stuff." *From a Dec. 14 post.*

BLOG ON » MUSIC
HEARD MENTALITY

This column was compiled from Heard Mentality blog posts. For more news & daily updates, visit:

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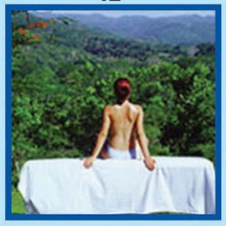

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2011 HOLIDAY GIFT BOX

Gift-wrapped

Free Moral Agents give you free shows filled with new material

BY RYAN RITCHIE

Free Moral Agents gave you four free shows this month as part of a Monday-night residency at Detroit Bar. They even gave you shows that included newer material and, if you were lucky, the world debut of a few brand-new tracks. It's like getting that remote-controlled car you wanted, and then finding out your aunt also bought batteries.

The Long Beach-based sextet (vocalist Mendee Ichikawa, Rhodes player Reid Kinnet, guitarist Jesse Carzello, bassist Dennis Owens, drummer Ryan Reiff and keyboardist Isaiah "Ikey" Owens) have been holed up in a slew of Southern California recording studios since July working on the follow-up to 2010's *Control This*, an album that was created, Owens says, in a way that wasn't as modern as he would have hoped. The new songs, of which five or six have been road-tested in Europe with another few slated to be worked out—kinks and all—in front of Detroit Bar audiences, feature a strong dub influence and production by Sublime sideman Michael "Miguel" Happoldt.

"We're trying to make a modern record, a record that can only be made this year," Ikey Owens says. "We purposely didn't use a lot of new recording techniques and technology on *Control This*. And this record, I'm purposely trying to be as inorganic as possible. It allows us to be more fluid and agile as composers."

As stocking stuffers, the band are using their December residency to perform songs from *Everybody's Favorite Weapon*, an album released in 2004 under the Free Moral Agents moniker that was more of an Owens solo record than a full group recording (the current lineup wasn't formed until 2006). As if that weren't enough, to celebrate the string of shows, Free Moral Agents are giving away a new song available for download.

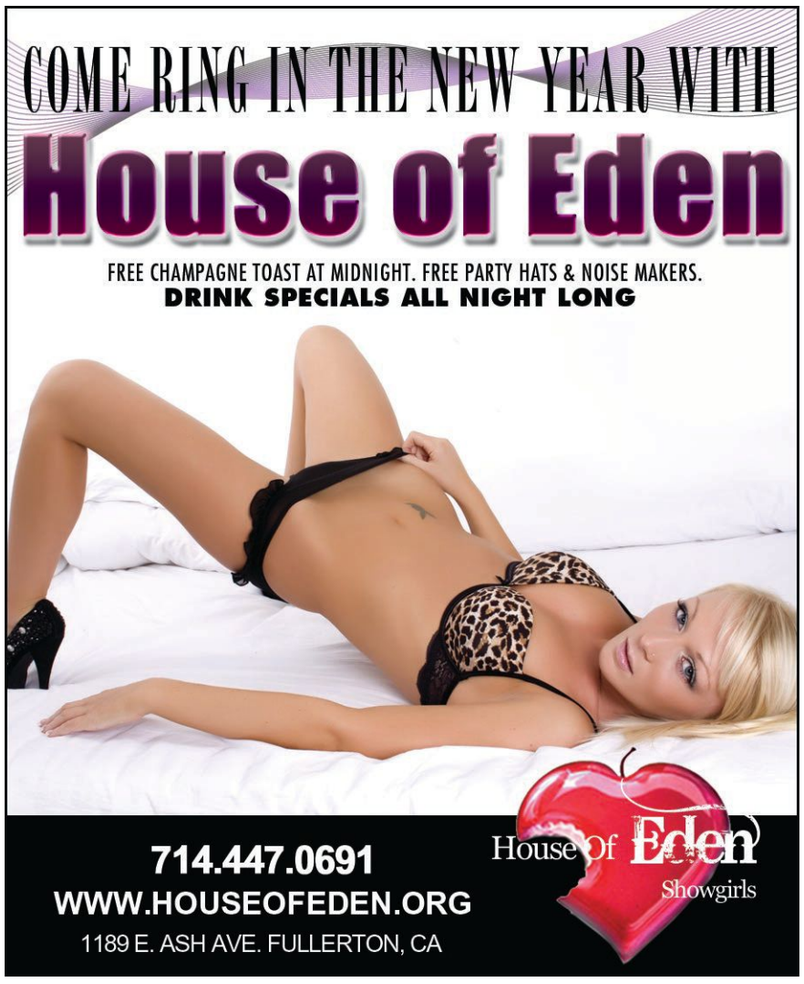
Calling from San Francisco before a gig with Long Beach's Crystal Antlers (the keyboardist is filling in for Crystal Antlers "until they fire me"), Owens says the details of each week's show haven't been worked out in advance, but it's possible new material played one week might be replaced with newer material the next. They want to bring guest musicians in to each performance, including a collaboration with Crystal Antlers singer/bassist Jonny Bell on saxophone. The day after Christmas, however, will be a dance party with nothing but DJs and Free Moral Agents.

> "I'm purposely trying to be as inorganic as possible. It allows us to be more fluid and agile as composers."

Mondays are rough nights to pull a crowd. Factor in the cold weather and holiday hangover, and as a band, you're asking for trouble. Yet for some reason, Owens and company will be playing new material, some of which is nothing more than incomplete parts to songs. They plan to record the shows to remember how things turn out, but if the recordings fail, Owens says, there were always their memories to fall back on. The room for error is high, but, the keyboardist says, he doesn't mind if what comes out onstage isn't perfect.

"I've never been scared of fucking up," Owens says. "I don't really care if people hear me or any of our band fuck up. I don't think that's a big deal."

FREE MORAL AGENTS
perform at Detroit Bar, 843 W. 19th St., Costa Mesa, (949) 642-0600; www.detroitbar.com. Mon., 9 p.m. Free. 21+.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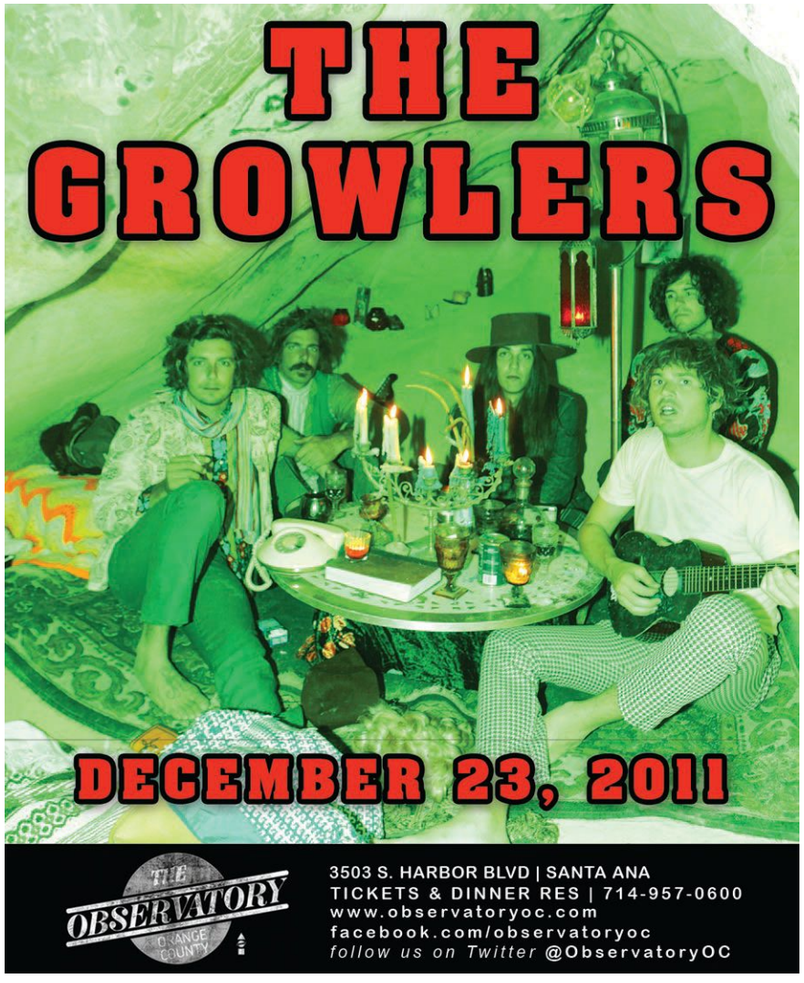
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Orange County has long since passed the high-water mark of its contribution to third-wave ska, but seven friends in a band named Starpool play on. Formed in 2003 and consisting of former Save Ferris musicians (Bill Uechi, Brian Mashburn, Eric Zamora, Oliver Zavala, T-Bone Willy and Evan Kilbourne) and pre-Gwen No Doubt singer Alan Meade, the Anaheim-based group have spent the past year playing shows large and small in various venues supporting the release of their debut album, *Living In Transition*. The crest of the third wave has come and gone, but with a clean blend of ska, reggae, punk-rock influences and more in the mix, the potential for good times at a Starpool show, especially the second-annual Ska Luau at the House of Blues, remains just the same.

OC Weekly: *At this point in your careers, what is the approach of Starpool to ska and music in general?*

T-Bone Willy: The goals in some ways are the same as they've always been. In the Save Ferris days, we were always playing the music that was natural to us and the music we were generally into. We weren't trying to make our sound into something that sold CDs. Starpool is definitely about playing music that is dear to our hearts; that music happens to be ska, reggae and punk.

Oliver Zavala: There are seven different guys in the band, all with different tastes and opinions, but the one thing that definitely unites us is our love for ska, and that is the center of it all. We're very diverse, which isn't surprising at all—I mean, just look at us; we're the friggin' United Nations of ska!

After having finally released your debut album, how has 2011 been in terms of "Living in Transition" as a band?

Zavala: It has definitely been a period of transition for the band. It's interesting to me that at a time when many of us are feeling the pull of domestic life and exploring other avenues, Starpool seem to be enjoying the most success. For me, personally, I've begun to venture into other artistic outlets such as filmmaking. My brother Gabe and I are in production with an independent film called *Rude Boy: The Movie*, which should be out sometime in 2012.

How have audiences received the album?

Zavala: It's always pleasantly surprising to see and hear an audience sing along to your songs. It's very clear that these aren't just words that rhyme with a catchy tune to our fans. As for commercial success, our iTunes sales are doing quite well. We're not driving around in Lamborghinis or anything, but do we really need to?

How did the idea of putting together a Ska Luau event come together, and how did it go the first time?

Willy: The idea for the Ska Luau was kind of an ode to our youth. One of the trends of the '90s ska scene was Hawaiian T-shirts at all the shows. I think the ska/punk/reggae scene just fits so well with the Hawaiian beach lifestyle. We thought it would be pretty funny to celebrate a luau in December. And funny beats good!

Playing a live show on the eve of New Year's Eve must be a nice way to close out the year. What do Starpool have in mind for 2012?

Zavala: There's no better way to say goodbye to 2011 than to skank the night away. It's going to be a great lineup, and we're anticipating another sell-out show. As for 2012, Starpool still have a few tricks up our sleeves. We're looking into possibly touring Japan and Korea. In July, we will be playing with Tokyo Ska Paradise Orchestra for their Anaheim, Los Angeles and San Francisco tour dates. We will definitely keep putting out new music, not to mention celebrating the release of *Rude Boy: The Movie*.

HEY, ORANGE COUNTY / LONG BEACH MUSICIANS & BANDS! MAIL YOUR MUSIC, CONTACT INFO, HIGH-RES PHOTOS & IMPENDING SHOW DATES FOR POSSIBLE REVIEW TO: LOCALS ONLY, OC WEEKLY, 2975 RED HILL AVE., STE 150, COSTA MESA, CA 92626. OR EMAIL YOUR LINK TO: LOCALSONLY@OCWEEKLY.COM.

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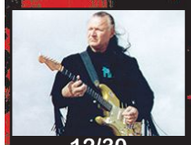
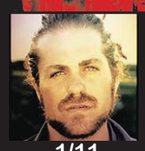
12/23
THE MOTELS

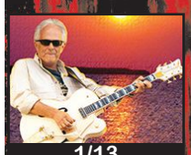

12/30
DICK DALE

NEW YEAR'S EVE
12/31
DADA

1/7
COCO MONTOYA


1/11
CITIZEN COPE

1/12
FIREHOUSE


1/13
PAUL COTTON

1/14
BOW WOW WOW

1/15
PAT TRAVERS

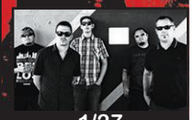
12/23 THE MOTELS feat. Martha Davis, Jeff Jourard and Marty Jourard
12/29 DAVE MATTHEWS EXPERIENCE (STEPPING FEET) / L.A. Vation
12/30 DICK DALE
12/31 New Year's Eve with DADA
1/6 DESPERADO (Eagles Tribute)
1/7 COCO MONTOYA
1/10 COMEDY NIGHT
1/11 An Intimate Solo Acoustic Performance by CITIZEN COPE
1/12 FIREHOUSE
1/13 PAUL COTTON of POCO
1/14 BOW WOW WOW
1/15 PAT TRAVERS
1/17 LUCINDA WILLIAMS (duo)
1/20 STEVE MORSE BAND
1/21 QUEEN NATION (Queen Tribute)
1/22 BLUES HARP BLOW OUT feat. JOHN MAYALL, MARK HUMMEL, and more
1/25 LUKAS NELSON & PROMISE OF THE REAL
1/26 ALBERT LEE / THE FARMERS
1/27 THE AGGROLITES
1/28 DSB (Journey Tribute)
1/29 QUEENSRYCHE'S GEOFF TATE Unplugged
2/1 THE JAYHAWKS / ABIGAIL WASHBURN with KAI WELCH
2/2 KELLER WILLIAMS
2/3 RICHIE FURAY
2/4 LISA LOEB / JILL SOBULE
2/8 GROUNDATION
2/9 TERRI CLARK
2/10 NIKKA COSTA
2/11 WHICH ONE'S PINK?
2/12 ALO
2/14 BIG HEAD TODD & THE MONSTERS
2/15 DON CARLOS
2/17 BIG BAD VOODOO DADDY
2/18 "An Evening With" OTTMAR LIEBERT & LUNA NEGRA
2/19 JAKE SHIMABUKURO
2/23 CASH'D OUT
2/24 AMERICA
2/25 WARRANT
2/26 TOMMY CASTRO
2/28 BOZ SCAGGS
2/29 PETER BRANDON
3/1 BULLETS AND OCTANE
3/3 LEE ROCKER
3/4 COUNTRY JOE McDONALD
3/7 J BOOG
3/9 DAVID LINDLEY
3/10 OC FUNNIEST HOUSEWIVES
3/15 YOUNG DUBLINERS
3/16 ROD PIAZZA
3/17 POXY BOGGARDS
3/23 JOHN WAITE
3/24 MICHAEL SCHENKER GROUP with guest ROBIN MC AULEY
3/25 GREGORY ALAN ISAKOV
3/29 JONNY LANG
3/30 JONNY LANG
3/31 TODD SNIDER
4/7 KINGS X
4/8 ALLAN HOLDSWORTH
4/14 TAJ MAHAL TRIO
4/24 BEN KWELLER
4/28 THE ULTIMATE STONES (Rolling Stones Tribute)

1/17
LUCINDA WILLIAMS

1/20
STEVE MORSE

1/22
JOHN MAYALL

1/26
ALBERT LEE


1/27
THE AGGROLITES

2/1
THE JAYHAWKS

2/2
KELLER WILLIAMS

2/3
RICHIE FURAY

2/4
LISA LOEB

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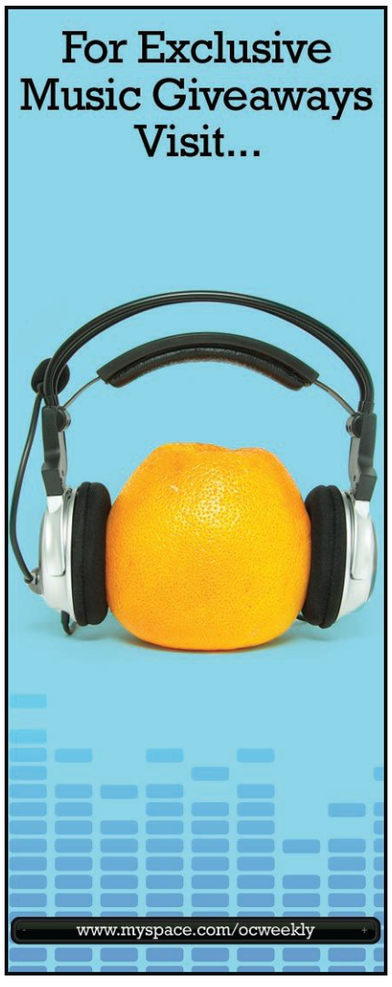

concert*guide

this week

THURSDAY, DEC. 22

CALIFORNIA CONDORS; THE RELATIVE STRANGERS: The Prospector, 2400 E. Seventh St., Long Beach, 562-438-3839, www.prospectorlongbeach.com.

CHARLIE SLEETH: 5:30 p.m. Seasons 52, 3333 Bristol Ave., Ste. 2802, Costa Mesa, 714-437-5252, www.seasons52.com.

THE CORNFED PROJECT; DIANA GONE WRONG: The Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, 714-871-7469, www.slidebarfullerton.com.

COVER ME BADD: La Cave, 1695 Irvine Ave., Costa Mesa, 949-646-7944, www.lacaverestaurant.com.

DAVE STEWART: 9 p.m., free. Skosh Monahan's, 2000 Newport Blvd., Costa Mesa, 949-548-0099, www.skoshmonahans.com.

DEREK BORDEAUX: $5. Kobe Japanese Steak House, 3001 Old Ranch Pkwy., Seal Beach, 562-596-9969, www.kobebistro.com.

DJ THRIFTY LIPS: The Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, 714-871-7469, www.slidebarfullerton.com.

INKBLOTS: Tiki Bar, 1700 Placentia Ave., Costa Mesa, 949-548-3533, www.tikibaroc.com.

JADON LAVIK; EVAN WICKHAM; PAWN SHOP KINGS: The Coach House, 33157 Camino Capistrano, Ste. C, San Juan Capistrano, 949-496-8930, www.thecoachhouse.com.

MIKE HAMILTON: 5:30 p.m. Cedar Creek Inn, 20 Pointe Dr., Brea, 714-255-5600, www.cedarcreekinn.com.

PETER BUCK AND BUCK'S VIBE: Steamers Jazz Club, 138 W. Commonwealth Ave., Fullerton, 714-871-8800, www.steamerscafe.com.

REEL BIG FISH: 7 p.m., $25. Fox Theater Pomona, 301 S. Garey Ave., Pomona, 877-283-6976, www.foxpomona.com.

SNAKEBIT DRIFTERS: Detroit Bar, 843 W. 19th St., Costa Mesa, 949-642-0600, www.detroitbar.com.

SONO VERO: DiPiazza's Restaurant & Lounge, 5205 E. Pacific Coast Hwy., Long Beach, 562-498-2461, www.dipiazzas.com.

WESTERN CONTINENTALS: The Swallow's Inn, 31786 Camino Capistrano, San Juan Capistrano, 949-493-3188, www.swallowsinn.com.

SCAN THIS CODE TO DOWNLOAD THE FREE OCWEEKLY IPHONE/ANDROID APP FOR MORE CONCERTS OR VISIT ocweekly.com

FRIDAY, DEC. 23

BLACK DIAMOND RIDERS: Alex's Bar, 2913 E. Anaheim St., Long Beach, 562-434-8292, www.alexsbar.com.

DESTRUCTION OF A KING; GOLIATH: The Glass House, 200 W. Second St., Pomona, 909-865-3802, www.theglasshouse.us.

THE GROWLERS: The Observatory, 3503 S. Harbor Blvd., Santa Ana, 714-957-0600, www.observatoryoc.com.

JEREMIAH RED: The Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, 714-871-7469, www.slidebarfullerton.com.

JOSH FISCHEL: 8 p.m. DiPiazza's Restaurant & Lounge, 5205 E. Pacific Coast Hwy., Long Beach, 562-498-2461, www.dipiazzas.com.

KOTTONMOUTH KINGS JINGLE BOWLS: 8 p.m., $20. City National Grove of Anaheim, 2200 E. Katella Ave., Anaheim, 714-712-2750, www.citynationalgroveofanaheim.com.

KRISTINA SKY; TARA BROOKS; JIM CARSON: The Yost Theater, 307 N. Spurgeon St., Santa Ana, 888-862-9573, www.yosttheater.com.

THE MIDS: 8:30 p.m. Marlin Bar & Grill, 16651 Gothard St., Huntington Beach, 714-842-5587, www.marlinbarhb.com.

MIKE HAMILTON: The White House, 340 S. Coast Hwy., Laguna Beach.

THE MOTELS: The Coach House, 33157 Camino Capistrano, Ste. C, San Juan Capistrano, 949-496-8930, www.thecoachhouse.com.

RON SNYDER: Paradise Piano Bar & Restaurant, 1800 E. Broadway, Long Beach, 562-590-8773, www.paradisepianobar.com.

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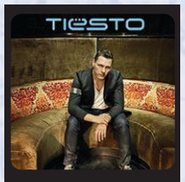
12/23 THE GROWLERS

12/30 KREAYSHAWN



1/1 TIESTO

1/6 YELAWOLF

12/23 THE GROWLERS
12/29 STRUNG OUT
AGENT ORANGE
DEATH BY STEREO
12/30 KREAYSHAWN
12/31 ATB
1/1 TIESTO
1/6 YELAWOLF
1/7 TRIBAL SEEDS
1/13 IRON MAIDENS
1/14 J BOOG
1/27 NIPSEY HUSSLE / YG
1/28 MIDNITE / NATIVE VIBES
2/4 WILD RECORDS SHOW with Luis and The Wildfires, Gizzelle, & many more tba
2/11 DJ QUIK / SUGA FREE
2/18 T.S.O.L. / SMUT PEDDLERS
2/19 DARK FUNERAL / BELPHEGOR / ABIGAIL WILLIAMS
2/24 POSSESSED
2/25 ENGLISH DOGS / THE CASUALTIES
3/9 GUNGOR
3/10 REVEREND HORTON HEAT / SUPERSUCKERS / THREE BAD JACKS

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12/30 EL TEN ELEVEN

1/14 PENGUIN PRISON

12/26 DAN OH & FRIENDS
12/27 DUBTROIT (21+)
12/30 EL TEN ELEVEN
1/13 DUDDY B (of The Dirty Heads) with Casey (of Seedless)
1/14 PENGUIN PRISON
1/16 HANDSOME FURS
1/19 SCHOOLBOY Q
1/21 BLOUSE
1/26 WHITE BUFFALO
1/28 SECRET CHIEFS 3 / DENGUE FEVER
2/7 THEE SILVER MT. ZION MEMORIAL ORCHESTRA
2/24 RA RA RIOT / THE SUBMARINES / PAPA
3/1 CLOUD NOTHINGS
4/3 CULTS

concert*guide

RYAN BRADLEY AFFAIR: The Pike Restaurant & Bar, 1836 E. Fourth St., Long Beach, 562-437-4453, www.pikelongbeach.com.
STEVE STAFFORD: Thai Rama, 2500 E. Chapman Ave., Fullerton, 714-526-0777, www.thairamafullerton.com.
SWEET & TENDER HOOLIGANS: House of Blues, 1530 S. Disneyland Dr., Anaheim, 714-778-2583, www.hob.com/anaheim.

SATURDAY, DEC. 24

CHRISTMAS EVE REGGAE BRUNCH: 9 a.m., free. House of Blues, 1530 S. Disneyland Dr., Anaheim, 714-778-2583, www.hob.com/anaheim.
DJ LITO: 9 p.m. Commonwealth Lounge, 112 E. Commonwealth Ave., Fullerton, 714-525-8888, www.commonwealthlounge.com.
DJ REMARK; BOB GNARLEY: Proof Bar, 215 N. Broadway, Santa Ana, 714-953-2660, www.proofbar.com.
FIZ AND HIS BAND: Hotel Laguna, 425 S. Coast Hwy., Laguna Beach, 949-494-1151, www.lagunabeachlive.org.
GAMMA MIDORIYAMA: The Gypsy Den, 125 N. Broadway Ave., Santa Ana, 714-835-8840, www.gypsyden.com.
MIKE HAMILTON: French 75 Bistro and Champagne Bar, 1464 S. Pacific Coast Hwy., Laguna Beach, 949-494-8444, www.culinaryadventures.com/restaurants/f75/.
RON KOBAYASHI TRIO: 8 p.m., free. Bistango, 19100 Von Karman Ave., Irvine, 949-752-5222, www.bistango.com.
STEVE STAFFORD: Thai Rama, 2500 E. Chapman Ave., Fullerton, 714-526-0777, www.thairamafullerton.com.

SUNDAY, DEC. 25

FULLY FULLWOOD: Don the Beachcomber, 16278 Pacific Coast Hwy., Huntington Beach, 562-592-1321, www.donthebeachcomber.com.
GOODFOOT CHRISTMAS: Alex's Bar, 2913 E. Anaheim St., Long Beach, 562-434-8292, www.alexsbar.com.
GOSPEL BRUNCH: 10 a.m. & 1 p.m., $16.50-$36. House of Blues, 1530 S. Disneyland Dr., Anaheim, 714-778-2583, www.hob.com/anaheim.
THE INGLORIOUS TARANTINOS: 10 p.m., free. Auld Dubliner, 71 S. Pine Ave., Long Beach, 562-437-8300, www.aulddubliner.com.

MONDAY, DEC. 26

DJ PATRICK: The Swallow's Inn, 31786 Camino Capistrano, San Juan Capistrano, 949-493-3188, www.swallowsinn.com.
FREE MORAL AGENTS: 9 p.m., free. Detroit Bar, 843 W. 19th St., Costa Mesa, 949-642-0600, www.detroitbar.com.
NAILS: The Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, 714-871-7469, www.slidebarfullerton.com.
POUL PEDERSON: 7 p.m. Renaissance Dana Point, 24701 Del Prado Ave., Dana Point, 949-661-6003, www.renaissance-danapoint.com.
RICK SOLEM: 6:30-10 p.m. Ralph Brennan's Jazz Kitchen, 1590 S. Disneyland Dr., Anaheim, 714-776-5200, www.rbjazzkitchen.com.
ROBERT DELONG: 9 p.m., free. Constellation Room at the Observatory, 3503 S Harbor Blvd., Santa Ana, 714-957-0600, www.constellationroom.com.
SHAUN HAGUE: 9 p.m., free. Saint Rocke, 142 Pacific Coast Hwy., Hermosa Beach, 310-372-0035, www.saintrocke.com.

TUESDAY, DEC. 27

BLUE DOGGZ: 6 p.m., free. Sam Ash Music Stores, 12651 Artesia Blvd., Cerritos, 562-468-1107, www.samashmusic.com.
CHUCK ALVAREZ: The Orange Dog Bar and Grill, 18552 Beach Blvd., Huntington Beach, 714-861-4449, www.orangedogbarandgrill.com.
JARRET KILLEN; BRET HENDRY; ADAM POE: The Prospector, 2400 E. Seventh St., Long Beach, 562-438-3839, www.prospectorlongbeach.com.
PHIL SHANE: 7 p.m., free. Original Mike's, 100 S. Main St., Santa Ana, 714-550-7764, www.originalmikes.com.
RAYFORD BROTHERS: 9 p.m., free. The Pike Restaurant & Bar, 1836 E. Fourth St., Long Beach, 562-437-4453, www.pikelongbeach.com.

WEDNESDAY, DEC. 28

ABBEY ROAD: DiPiazza's Restaurant & Lounge, 5205 E. Pacific Coast Hwy., Long Beach, 562-498-2461, www.dipiazzas.com.

DETROIT BAR
843 W. 19th st. Costa Mesa
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ROCK — Thursday, Dec 22nd — SNAKEBIT DRIFTERS
HOUSE — Friday, Dec 23rd — Static Fridays
XMAS EVE — Saturday, Dec 24th — CLOSED
XMAS — Sunday, Dec 25th — CLOSED
ROCK — Monday, Dec 26th — FREE MORAL AGENTS — Monday NO COVER
INDIE — Tuesday, Dec 27th — Live & Local Tuesdays
HOUSE — Wednesday, Dec 28th — WANT IT WEDNESDAYS DECEMBER 21, 2011 RESIDENT DJ NIKO

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STRANGELOVE

DECEMBER 29
SUPER DIAMOND
ANDERSON HALL

DECEMBER 30
STARPOOL
SUBURBAN LEGENDS • HALF PAST TWO
THE SKANK AGENTS

DECEMBER 31
IRATION
NEW YEAR'S EVE
SEEDLESS, MICAH BROWN

JANUARY 5
TWIST WIRES TOUR FEAT.
TESLA

JANUARY 7
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JANUARY 11
THE CAB & THE SUMMER SET

JANUARY 12
NOFX
OLD MAN MARKLEY • POUR HABIT
THE BOMBPOPS

JANUARY 14
ANDY GRAMMER
RYAN STAR • RACHEL PLATTEN

JANUARY 17
AUGUSTANA
GRAFFITI SIX

JANUARY 18
ERIC JOHNSON
ANDY MCKEE

JANUARY 23
ANTHRAX & TESTAMENT
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FRI, DEC 23
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MR. MIRAINGA

SUN, DEC 25
GOODFOOT CHRISTMAS

FRI, DEC 30
BOURBON JONES
JAY BUCHANAN

SAT, DEC 31 - NYE PARTY
THE AGROLITES
LEFT ALONE
DJ DENNIS OWENS, DJ OLDBOY

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QUETZAL GUERRERO

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VINDICTIVE, TO THE DOGS

FRI DEC 23
CIRCLE ONE, CIVIL DISGUST, S.M.D.
OUT OF TUNE
NO VICTOR

SAT DEC 27
NO COVER ACOUSTIC NIGHT
KAVAN, JUSTIN Z
DANO FORTE'S JUKE JOINT FREAK SHOW
EDGAR LOPEZ

SUN DEC 28
DMF (DECEMBER RESIDENT)
GOODBYE TO SUNLIGHT, DICK POLITIC

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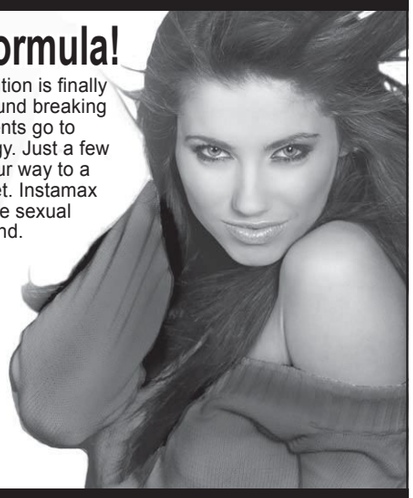

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concert*guide

DJ POLYESTER; MASTER DROOG; OLDBOY: Proof Bar, 215 N. Broadway, Santa Ana, 714-953-2660, www.proofbar.com.
DAN LEFLER AND THE DANIMALS: 7:30 p.m. Renaissance Dana Point, 24701 Del Prado Ave., Dana Point, 949-661-6003, www.renaissance-danapoint.com.
80 PROOF: The Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, 714-871-7469, www.slidebarfullerton.com.
MIKE HAMILTON: The White House, 340 S. Coast Hwy., Laguna Beach.
RICK SOLEM: 6:30-10 p.m. Ralph Brennan's Jazz Kitchen, 1590 S. Disneyland Dr., Anaheim, 714-776-5200, www.rbjazzkitchen.com.
ROD FRIAS: 7 p.m., free. OC Tavern, 2369 S. El Camino Real, San Clemente, 949-542-8877.
WALTER MOLINA: 7 p.m., free. Utopia Good Food and Fine Arts Restaurant, 445 E. First St., Long Beach, 562-432-6888, www.utopiarestaurant.net.

THURSDAY, DEC. 29

BEARS AMONG MEN; SCREAM THE DREAM; CEASE TO BE: Chain Reaction, 1652 W. Lincoln Ave., Anaheim, 714-635-6067, www.allages.com.
COVER ME BADD: La Cave, 1695 Irvine Ave., Costa Mesa, 949-646-7944, www.lacaverestaurant.com.
DJ SKILLS; DJ KAGEN: Proof Bar, 215 N. Broadway, Santa Ana, 714-953-2660, www.proofbar.com.
MIKE HAMILTON: 5:30 p.m. Cedar Creek Inn, 20 Pointe Dr., Brea, 714-255-5600, www.cedarcreekinn.com.
NICHOLAS COLE: Noon. Seasons 52, 3333 Bristol Ave., Ste. 2802, Costa Mesa, 714-437-5252, www.seasons52.com.
RON KOBAYASHI TRIO: 6:30 p.m., free. Bayside Restaurant, 900 Bayside Dr., Newport Beach, 949-721-1222, www.baysiderestaurant.com.
SUPER DIAMOND; ANDERSON HALL: House of Blues, 1530 S. Disneyland Dr., Anaheim, 714-778-2583, www.hob.com/anaheim.
WAR: City National Grove of Anaheim, 2200 E. Katella Ave., Anaheim, 714-712-2750, www.citynationalgroveofanaheim.com.
WOLFGANG GARTNER; ERIC DIAZ: The Yost Theater, 307 N. Spurgeon St., Santa Ana, 888-862-9573, www.yosttheater.com.

club*guide

rock

BACK ALLEY BAR & GRILL: 116 1/2 W. Wilshire Ave., Ste. C, Fullerton, 714-526-3032, www.myspace.com/backalleyfullerton. **Thu:** 9 p.m., '80s Enough, free. **Tue:** 10 p.m., Dig, free.
GALLAGHER'S PUB & GRILL: 300 Pacific Coast Hwy., Ste. 113, Huntington Beach, 714-536-2422, www.gallagherspub.com. **Mon:** 9 p.m., Boardnight, free.
GASLAMP RESTAURANT & BAR: 6251 E. Pacific Coast Hwy., Long Beach, 562-596-4718, www.thegaslamprestaurant.com. **Fri:** 5 p.m., Knyght Rider. **Sat:** 5 p.m., The Thuggs.
HARVELLE'S LONG BEACH: 206 The Promenade N., Long Beach, 310-395-1676. **Mon:** The Vespertines. **Fri:** Dec. 23, Gal Holliday; Western Continentals.
MARINE ROOM TAVERN: 214 Ocean Ave., Laguna Beach, 949-494-3027. **Tue:** 8 p.m., Beth Fitchet Wood Songwriters Showcase, free.
THE SLIDEBAR ROCK-N-ROLL KITCHEN: 122 E. Commonwealth Ave., Fullerton, 714-871-7469, www.slidebarfullerton.com. **Tue:** 9 p.m., '80s Night.

jazz

HARVELLE'S LONG BEACH: 206 The Promenade N., Long Beach, 310-395-1676. **Thu:** The Toledo Show.
STEAMERS JAZZ CLUB: 138 W. Commonwealth Ave., Fullerton, 714-871-8800, www.steamerscafe.com. **Sun:** 8 p.m., Evan Stone's Jazz Jam, free.

blues

BACCHUS' SECRET CELLAR WINE SHOPPE AND BAR: 6735 Quail Hill Pkwy., Irvine, 949-502-4600, www.bacchussecretcellar.com. **Thu-Sat:** 6:30 p.m., Live Music.
HOUSE OF BLUES: 1530 S. Disneyland Dr., Anaheim, 714-778-2583, www.hob.com/anaheim. **Thu:** 10 p.m., Rockin' the Blues, free.
LIQUID LOUNGE: 3522 E. Anaheim St., Anaheim, 562-494-7564, www.liquidloungelongbeach.com. **Mon:** 8 p.m., Blues Jam, hosted by Joey Joel, free.
THE PUKA BAR: 710 W. Willow St., Long Beach, 562-997-6896, www.pukabar.com. **Sun:** 5 p.m., Pro Blues & Rock Jam, free.

dance

THE BUTTERFLY LOUNGE: 719 W. 19th St., Costa Mesa, 949-642-2243, www.butterflylounge.com. **Sat:** 9 p.m., Plus-sized Party, where the big girls and guys come to party with the people who love them, $10.
CLUB RIPPLES: 5101 E. Ocean Blvd., Long Beach, 562-433-0357, www.clubripples.com. **Fri:** 9 p.m., Unzipped, girls, girls, girls. **Sat:** 8 p.m., Boulevard Nights. **Sun:** Sunday Funday, free. **Mon:** 9 p.m., Sin, with DJ Ernie Pearl. **Tue:** 9 p.m., Tipsy Tuesday.

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THE EXECUTIVE SUITE: 3428 E. Pacific Coast Hwy., Long Beach, 562-597-3884. **Fri:** 9 p.m., Boy's Room, hosted by TigerHeat and POPplanet, $6.
HAMBURGER MARY'S: 740 E. Broadway, Long Beach, 562-436-7900, www.hamburgermaryslb.com. **Thu:** 9 p.m., The Doll House. **Sat:** Bear Camp, get your fill of go-go studs. **Wed:** 9 p.m., Club Lucky Wild Wednesdays, $5.
HEAT ULTRA LOUNGE: 321 W. Katella Ave., Ste. 214, Anaheim, 714-776-4328, www.heatultraloungeoc.com. **Thu:** 9 p.m., Taboo Thursdays. **Fri:** 9 p.m., Kore. **Sat:** 9 p.m., Exclusive, $10. **Sun:** 9 p.m., Cirque.
HOUSE OF BLUES: 1530 S. Disneyland Dr., Anaheim, 714-778-2583, www.hob.com/anaheim. **Wed:** 9 p.m., Club Lucky, gay dance club, $10 in advance; $12 at the door, www.clubluckyoc.com.
PIERCE STREET ANNEX: 330 E. 17th St., Costa Mesa, 949-646-8500, www.piercestreetonline.com. **Daily:** 9 p.m., DJ & Dancing, Top 40.
TIA JUANA'S LONG BAR & GRILL: 14988 Sand Canyon Ave., Irvine, 949-551-2998, www.tiajuanas.com. **Thu:** 9 p.m., Club Forbidden, $10. **Sat:** 9 p.m., Casa de Tequila, $10.
TIME OUT TAVERN & NIGHT CLUB: 27822 Aliso Creek Rd., Aliso Viejo, 949-362-5919, www.timeoutsportsnightclub.com. **Tue-Sat:** DJs and Dancing. **Fri:** 7 p.m., Ashes to Funk.
XALOS BAR: 1160 N. Kraemer Blvd., Anaheim, 714-632-0390, www.xalosbar.com. **Fri:** 9 p.m., X-Lounge, featuring DJ Santa Rosa.

country

GASLAMP RESTAURANT & BAR: 6251 E. Pacific Coast Hwy., Long Beach, 562-596-4718, www.thegaslamprestaurant.com. **Tue:** 5 p.m., Live Country Music, free.
HAMBURGER MARY'S: 740 E. Broadway, Long Beach, 562-436-7900, www.hamburgermaryslb.com. **Sat:** 2 p.m., Line Dancing Mania, $10.
IN CAHOOTS/CLUB RIO: 1401 S. Lemon, Fullerton, 714-525-9700, www.ocincahoots.com. **Fri:** 5 p.m., Country Fridays, $5. **Wed:** 6 p.m., Redneck Wednesdays, live bands, drink specials and line-dance lessons, free.

reggae

ANARCHY LIBRARY: 13250 Woodruff Ave., Downey, 562-803-9134, www.theanarchylibrary.com. **Wed:** 8 p.m., Reggae and Ska Wednesday Nights, free.
MOZAMBIQUE: 1740 S. Pacific Coast Hwy., Laguna Beach, 949-715-7777, www.mozambiqueoc.com. **Sun:** 7 p.m., Reggae Sundays, free.
THE PUKA BAR: 710 W. Willow St., Long Beach, 562-997-6896, www.pukabar.com. **Tue:** 9 p.m., Rasta Tuesday, roots, rock and reggae, free.
STAR PARTY CRUISES: 140 Marina, Long Beach, 562-799-7000, www.reggaeboat.com. **Sat:** 6:30 p.m.; **Sun:** 12:30 p.m., Reggae Cruise, live reggae band, cash bar, barbecue, leaving Alamitos Bay landing in Long Beach, $45, 21+.

dj

ALEX'S BAR: 2913 E. Anaheim St., Long Beach, 562-434-8292, www.alexsbar.com. **Sun:** Dec. 25, 9 p.m., Good Foot Christmas, free.
AVALON BAR: 820 W. 19th St., Costa Mesa, 949-515-4650, www.myspace.com/theavalonbar. **Fri:** 8 p.m., Black Licorice, $5. **Mon:** 9 p.m., Playlist Pop! Bring your iPod, free. **Tue:** 10 p.m., Solid State, free.

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club*guide

BACK ALLEY BAR & GRILL: 116 1/2 W. Wilshire Ave., Ste. C, Fullerton, 714-526-3032, www.myspace.com/backalleyfullerton. **Mon:** 8 p.m., DJ Souless, free.
BLUE LAGUNA: 696 S. Coast Hwy., Laguna Beach, 949-376-2583, www.bluelagunaoc.com. **Fri:** 9 p.m., Ladies' Night. **Sat:** 9 p.m., DJs Brothers From Another, free. **Wed:** 8 p.m., DJ Bodeez, free.
CHATEAUX RESTAURANT: 18912 Macarthur Blvd., Irvine, 949-833-1900, www.chateauxlounge.com. **Thu, Fri:** 9 p.m., Groove.
COHIBA NIGHTCLUB AND CIGAR LOUNGE: 110 E. Broadway, Long Beach, 562-491-5220, www.cohibalongbeach.com. **Fri-Sat:** 9 p.m., Hip-hop, R&B, and Top 40, $20. **Mon-Tue:** 9 p.m., DJ, hip-hop, and R&B, free.
COMMONWEALTH LOUNGE: 112 E. Commonwealth Ave., Fullerton, 714-525-8888, www.commonwealthlounge.com. **Thu:** 5 p.m., Ladies' Night, with DJ Cocoe, free. **Sat:** 9 p.m., DJ Lito.
FLIGHT BISTRO: 8082 Adams Ave., Huntington Beach, 714-374-8300, www.flightoc.com. **Fri:** 9 p.m., Fresh Fridays. **Sat:** 9 p.m., Flight Saturdays.
GALLAGHER'S PUB & GRILL: 300 Pacific Coast Hwy., Ste. 113, Huntington Beach, 714-536-2422, www.gallagherspub.com. **Thu:** 9 p.m., DJ Richard Wayne, free.
HAMBURGER MARY'S: 740 E. Broadway, Long Beach, 562-436-7900, www.hamburgermaryslb.com. **Fri:** Boybar.
KITSCH BAR: 891 Baker St., Ste. A10, Costa Mesa, 714-546-8580, www.kitschbar.com. **Tue-Thu:** 9 p.m., DJ 5 Disk, free. **Fri:** 9 p.m., DJ Anthony, free. **Sat:** 9 p.m., DJs Jon & Edwin, free.
LA CAVE: 1695 Irvine Ave., Costa Mesa, 949-646-7944, www.lacaverestaurant.com. **Wed:** 10 p.m., The Underground Lounge, free.
MOSUN/CLUB M: 680 S. Coast Hwy., Laguna Beach, 949-497-5646, www.mosunclubm.com. **Fri:** 9 p.m., Club Rhythm, $10.
OCEAN AVENUE RESTAURANT AND BREWERY: 237 Ocean Ave., Laguna Beach, 949-497-3381, www.oceanbrewing.com. **Fri-Sat:** 9:30 p.m., DJ Nights. **Tue:** 9:30 p.m., Throwback Tuesdays.
ORIGINAL MIKE'S: 100 S. Main St., Santa Ana, 714-550-7764, www.originalmikes.com. **Thu:** 9 p.m., College Night, bike night and cigar club, free.
PROOF BAR: 215 N. Broadway, Santa Ana, 714-953-2660, www.proofbar.com. **Sun:** 9 p.m., Wreck Hall, free.
SEVILLA NIGHT CLUB: 140 Pine Ave., Long Beach, 562-495-1111, www.sevillanightclub.com. **Thu:** Mecca, 18+, $5; $15 after 10 p.m. **Fri:** 9 p.m., Spot. **Sat:** 9 p.m., Saturdays Belong to Sevilla, 21+.
SKY ROOM AT THE BREAKERS: 40 S. Locust Ave., Long Beach, 562-983-2703, www.theskyroom.com. **Sat:** 6 p.m., Up Lounge.
SUTRA LOUNGE: 1870 Harbor Blvd., Ste. 200, Costa Mesa, 949-722-7103, www.sutraoc.com. **Fri:** Sutra Friday.
TAPAS FLAVORS OF SPAIN: 4253 Martingale Way, Newport Beach, 949-756-8194, www.tapasflavorsofspain.com. **Tue:** 9:30 p.m., Focus Tuesdays, $15.
TIKI BAR: 1700 Placentia Ave., Costa Mesa, 949-548-3533, www.tikibaroc.com. **Wed:** 9 p.m., Upgrade Drum & Bass, free.

drag

CLUB RIPPLES: 5101 E. Ocean Blvd., Long Beach, 562-433-0357, www.clubripples.com. **Thu:** 8 p.m., The Dreamgirls Revue.

karaoke

AULD DUBLINER: 2497 Park Ave., Tustin, 714-259-1562, www.aulddubliner.com. **Tue:** 10 p.m., Karaoke Night.
CAFEOKE DING DONG DANG: 9738 Garden Grove Blvd., Ste. 9, Garden Grove, 714-636-6237. **Daily:** 2 p.m., Karaoke, the name says it all.
CANTINA LOUNGE: 2736 E. Nutwood Ave., Fullerton, 714-879-8094, www.cantinalounge.com. **Mon:** 10 p.m., Karaoke Mondays.
CLANCY'S IRISH PUB & RESTAURANT: 803 E. Broadway, Long Beach, 562-437-1836, www.clancyslb.com. **Sat:** 9 p.m., Karaoke. **Mon:** 8 p.m., Karaoke Contest, free.
FOXFIRE RESTAURANT: 5717 E. Santa Ana Canyon Rd., Anaheim, 714-974-5400, www.foxfirerestaurant.com. **Mon-Tue:** 8:45 p.m., Karaoke, free.
GOOD OL' BOYS SALOON: 10624 Katella Ave., Anaheim, 714-535-4335, www.goodolboyssaloon.com. **Thu:** Karaoke.
HAMBURGER MARY'S: 740 E. Broadway, Long Beach, 562-436-7900, www.hamburgermaryslb.com. **Mon:** 10 p.m., Monday Madness Karaoke, free, 21+.
HOGUE BARMICHAEL'S: 3950 Campus Dr., Newport Beach, 949-261-6270, www.hoguebarmichaels.com/index2.html. **Mon:** 9 p.m., Karaoke Madness.
HOUSE OF BLUES: 1530 S. Disneyland Dr., Anaheim, 714-778-2583, www.hob.com/anaheim. **Wed:** 10:30 p.m., Voodoo Karaoke, free.
KAVIKAS GRILL & BAR: 95 Aquarium Way, Long Beach, 562-432-8700, www.kavikas.com. **Tue:** 8 p.m., All Request Karaoke, free.
LIQUID LOUNGE: 3522 E. Anaheim St., Anaheim, 562-494-7564, www.liquidloungelongbeach.com. **Fri-Sat:** 8 p.m., Karaoke With Ramsey & Reese, free.
NADINE'S IRISH MIST: 16655 Pacific Coast Hwy., Sunset Beach, 562-592-7000, www.nadinesirishmist.com. **Wed:** 7 p.m., Karaoke Wednesdays, free.
PARADISE PIANO BAR & RESTAURANT: 1800 E. Broadway, Long Beach, 562-590-8773, www.paradisepianobar.com. **Thu:** 9:30 p.m., Karaoke Thursdays.
PIERCE STREET ANNEX: 330 E. 17th St., Costa Mesa, 949-646-8500, www.piercestreetonline.com. **Mon:** 9 p.m., Karaoke and Dancing.
PINEAPPLE HILL SALOON & GRILL: 654 E. First St., Tustin, 714-669-9818, www.pineapplehillgrill.com. **Wed-Sun:** 9 p.m., Karaoke.
THE PROSPECTOR: 2400 E. Seventh St., Long Beach, 562-438-3839, www.prospectorlongbeach.com. **Wed, Fri:** 8 p.m., Karaoke, free. **Sat:** Dec. 24, 9 p.m., Holiday Karaoke.
THE SLIDEBAR ROCK-N-ROLL KITCHEN: 122 E. Commonwealth Ave., Fullerton, 714-871-7469, www.slidebarfullerton.com. **Mon:** 9 p.m., Rockstar Karaoke.
SURF CITY SALOON: 18528 Beach Blvd., Huntington Beach, 714-963-7744, www.myspace.com/surfcitysaloon. **Mon, Wed-Thu:** 9 p.m., Center Stage Karaoke, with Josh.
THE SWALLOW'S INN: 31786 Camino Capistrano, San Juan Capistrano, 949-493-3188, www.swallowsinn.com. **Wed:** 7 p.m., Karaoke.
TACO BEACH CANTINA: 211 Pine Ave., Long Beach, 562-983-1337. **Wed:** 9 p.m., Karaoke, with Bobby Vegas.
TAKA-O JAPANESE RESTAURANT: 425 N El Camino Real, San Clemente, 949-498-7111, www.taka-orestaurant.com. **Fri-Sat:** 9 p.m.; **Sun-Thu:** 8 p.m., Karaoke.
TIME OUT TAVERN & NIGHT CLUB: 27822 Aliso Creek Rd., Aliso Viejo, 949-362-5919, www.timeoutsportsnightclub.com. **Mon:** 9 p.m., Karaoke With Les, free.

latin

BRAVO NIGHT CLUB: 1490 S. Anaheim Blvd., Anaheim, 714-533-2291, www.clubbravo.com. **Fri:** 8 p.m., Metropolis, ladies free before 10 p.m. **Sat:** 9 p.m., Alternative Saturday. **Sun:** 11 p.m., El Chamber. **Wed:** 9 p.m., Splash.
EL CALOR: 2916 W. Lincoln Ave., Anaheim, 714-527-8873. **Thu:** Rock *en Español*. **Sun, Fri:** Salsa, Merengue y Cumbia. **Wed:** Noche Alternitiva.
SEVILLA NIGHT CLUB: 140 Pine Ave., Long Beach, 562-495-1111, www.sevillanightclub.com. **Mon:** 8 p.m., Monday Nights I Banda.
XALOS BAR: 1160 N. Kraemer Blvd., Anaheim, 714-632-0390, www.xalosbar.com. **Sat:** 9 p.m., Sabados a Xalos, with DJ Woody Tocando.

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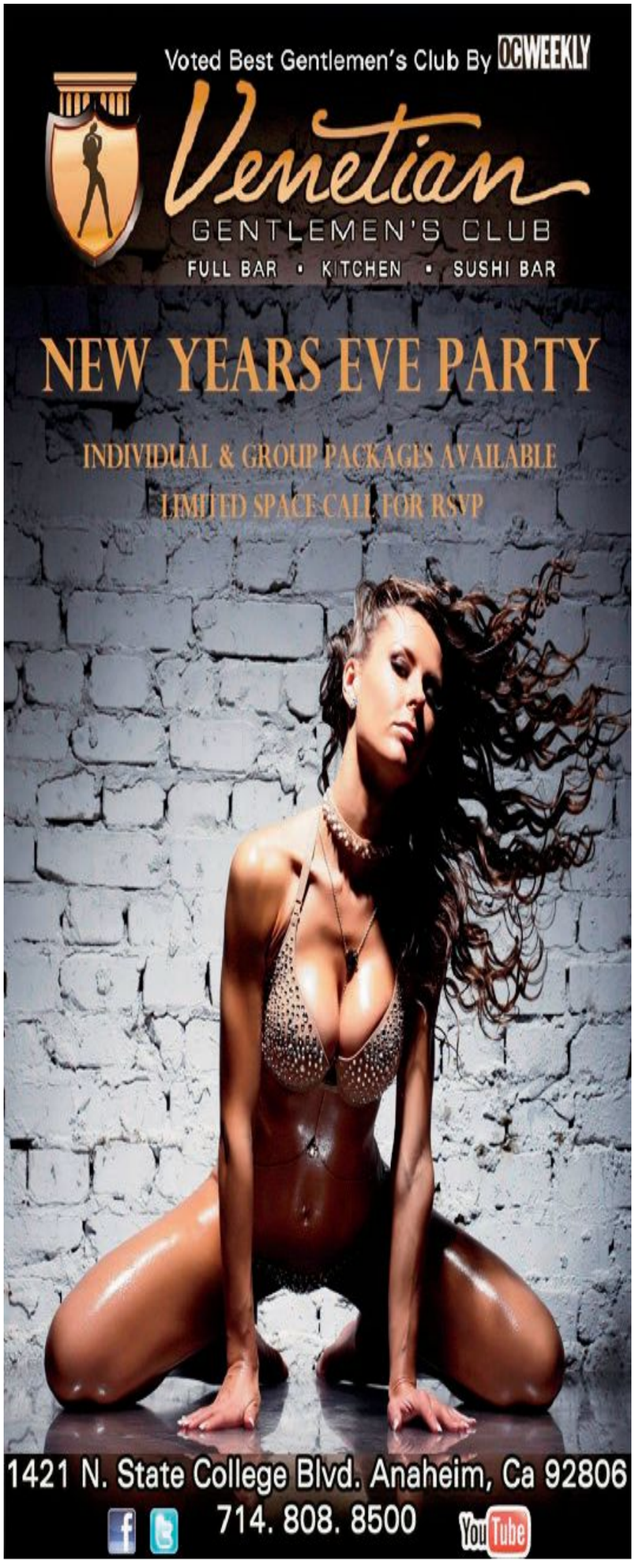
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My sexy GGG husband and I fuck a "good friend" semiregularly. He's hot, young and game to fuck about every other week. We started out wearing condoms, but we've had the safe-sex conversation and our good friend isn't banging anyone else, so we've moved to condom-free sex. A month ago, we had a hot threesome. Our good friend fucked me, but came on my tits. My husband fucked me, too—that night, the day before, the day after. Now I find out I'm pregnant. I'm 99 percent sure it's my husband's, but a tiny part of me worries it could be our good friend's child. What are the chances it's his child and not my husband's? Without our good friend having come inside me? And with all the semen left in me by my husband? Could our "other" sex partner's pre-come get me pregnant? Please tell me it's probably my husband's! I'm freaking out!

Pregnant In Threesome

It's probably your husband's, but . . .

Pre-come *can* contain "live, viable, pregnancy-inducing sperm," says Dr. Joel Maurer, assistant professor in OB/GYN and dean of admissions for the Michigan State University College of Human Medicine. "Most [studies have found] that it contains very little, if any, sperm," says Dr. Maurer, but the possible presence of those live, viable, pregnancy-inducing sperm cells means it could be your good friend's child, not your husband's.

It's also why many—including Dr. Maurer—regard "pulling out" as an ineffective birth-control method.

"For every 100 women who use withdrawal correctly, four will become pregnant every year—this number jumps to 27 if not used correctly," says Dr. Maurer. (For every 100 women who use condoms correctly, two will become pregnant, 18 if they're using condoms incorrectly, which is why some argue that withdrawal is nearly as effective as condoms.)

Backing up: Pre-come is produced by the Cowper's gland and some other gland whose name I can never remember, while sperm cells are produced in the nuts. Sperm doesn't get mixed up in the seminal fluid—produced by the prostate and a couple of other glands whose names escape me—until the guy starts to ejaculate. So if your good friend didn't have an orgasm shortly before he fucked you *and* he didn't come inside you *and* there were no stray swimmers in his pre-come for some other reason, odds are slim the baby is his. It's possible, but nowhere near probable.

"A paternity test after delivery of the child is the safest advice I can give should it remain an important issue to her and her husband," says Dr. Maurer. "An amniocentesis can make this 'diagnosis' before delivery, but the procedure comes with a small risk of pregnancy loss. As such, most doctors would consider it unethical to perform amniocentesis for the sole purpose of paternity testing without a coexisting medical reason."

To all the other nonmonogamous straight couples out there: Not using condoms with your other is fucking stupid. Using condoms with others is important not just to prevent disease, but also, if your other is a dude, to prevent paternity scares such as the one PIT is having. And you should be using condoms with your other, male or female, regardless of safe-sex conversations or assurances that your other isn't banging anyone else. Unless your other lives in a cage in your basement—very hot, not very practical—you have no way of knowing for sure your other doesn't have *other* others.

After an impromptu sex session that left me feeling sleepy and sappy, my partner, who typically feels sleepy and sappy herself after sex, texted someone! The fury that arose within me could not be contained! Neither the text message itself nor its recipient were the issue (it was to a co-worker about a work matter), the issue was that she couldn't wait a few minutes to hug and kiss and say, "That was hot" before sending a text?!? She thinks I'm overreacting and blames it on me being premenstrual. She has not apologized. How does she not get it? Isn't post-sex texting tacky?

Wasn't That Fucked?

Post-sex texting is tacky, and it's thoughtless. I can understand why you were annoyed. I can also understand why your girlfriend has refused to apologize. If one ill-timed text sent your panties so far up your crack that it unleashed a "fury that could not be contained"—if you raged at your girlfriend for being *uncharacteristically* inconsiderate (it sounds like she usually makes with the postcoital hugs, kisses, compliments, etc.)—then yours was the greater offense.

Don't get me wrong: Your girlfriend owes you an apology. But you owe her a bigger one, and yours should come first.

I'm a submissive gay man. All anal-sex guides stress that when done right, anal sex should cause no pain. But what if I want pain? Over three years, my boyfriend and I have proceeded from having lots of anal foreplay to lube-it-up-and-stick-it-in. I love it, and once it stops hurting, as it always does after a while, I have amazing orgasms. So does he. There's a definite line between the arousing kind of pain and too much pain. But that line has moved closer to more intense pain, and I'm worried about injury. Then again, we're not sticking progressively bigger objects up my ass, just the same object with less foreplay. Is this risky?

Boy Used To Taking

It depends.

You can enjoy lube-it-up-and-stick-it-in anal without incurring too great a risk of injury so long as your boyfriend isn't shoving his entire dick up your ass in one thrust. If he's pushing his dick in you gradually but firmly, giving your poor butt a chance to relax and adjust as he "forces" his way in, then you'll probably be okay. (Probably is the word of the day.)

That said, while it's a fine thing to enjoy a little pain during sex—or "sensation play," as the kinksters have taken to calling it—making your asshole the focus of erotic pain isn't a sensational idea. Anal fissures and tears take forever to heal, and even a small one can put your ass out of commission for months. A big one can put your ass out of commission for years.

There are plenty of ways your boyfriend can make you hurt during anal without brutalizing your hole. He can slap your ass, yank on a pair of tit clamps, pull your hair, crank up the juice on an e-stim unit. You've got nerve endings all over your body, not just in and around your hole. If your boyfriend can walk and chew gum at the same time, he can work some of those other nerves while he works your hole.

I'm a gay man in my 20s. While I love reading your advice for red-state kinksters, straight married folks and lesbians with hymens, I'm wondering where the gay has gone. Can we get a column or two with an assortment of questions addressing the problems facing gay men in their 20s? Something for gay boys at that stage of life that falls between "it gets better" and "it gets domestic"?

Feeling Left Out

Happy to—hit me with some Qs, gay boys, and I'll dedicate a couple of columns to your issues and tissues.

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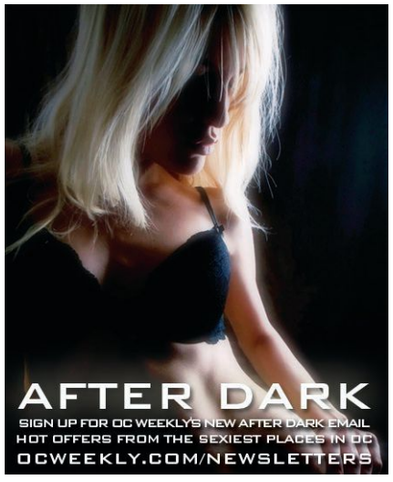

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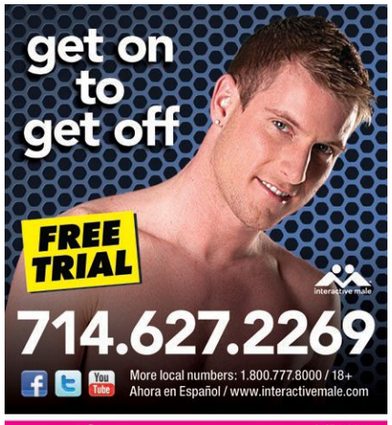
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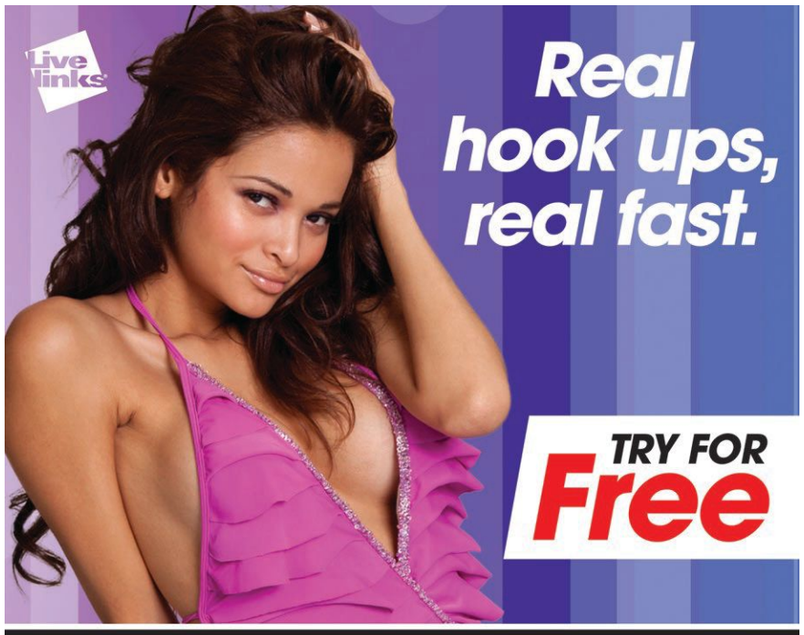
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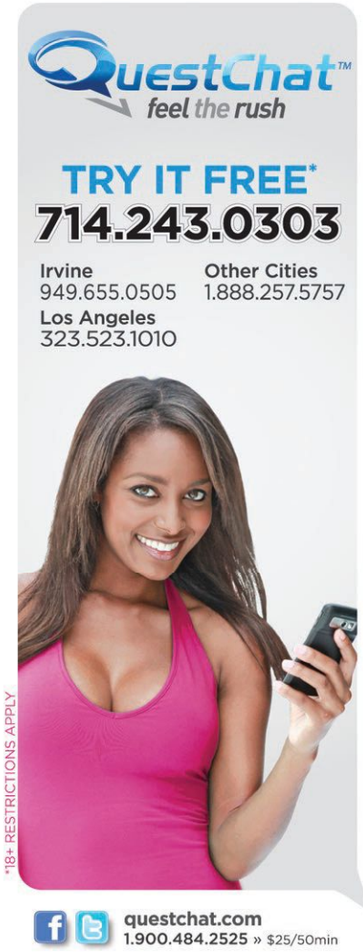
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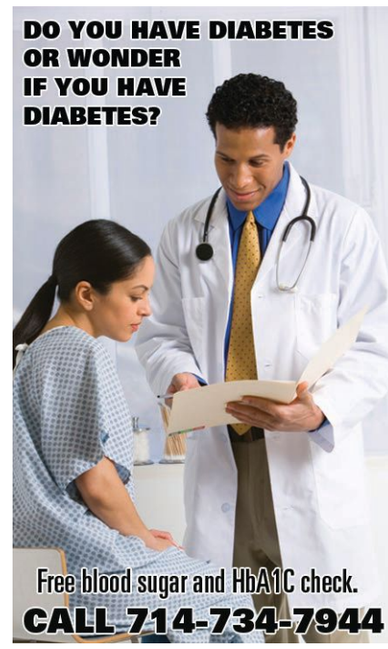

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Rentals

305 Roommates

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307 Rooms for Rent

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235 Manufactured Homes

HUNTINGTON HARBOUR SENIOR 5 STAR PARK $61,900 9496456621
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Orange $23,000 (714) 916-0310
201 W Collins Ave Sp 63 Orange, CA 92867, 2 bedrooms, 2bathrooms, approx 1344 s.f. Sold As Is, sealed offers until 12/26/2011, offers subject to seller acceptance. All offers considered, asking $23,000. Call Elizabeth Alex (714) 916-0310

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445 Miscellaneous

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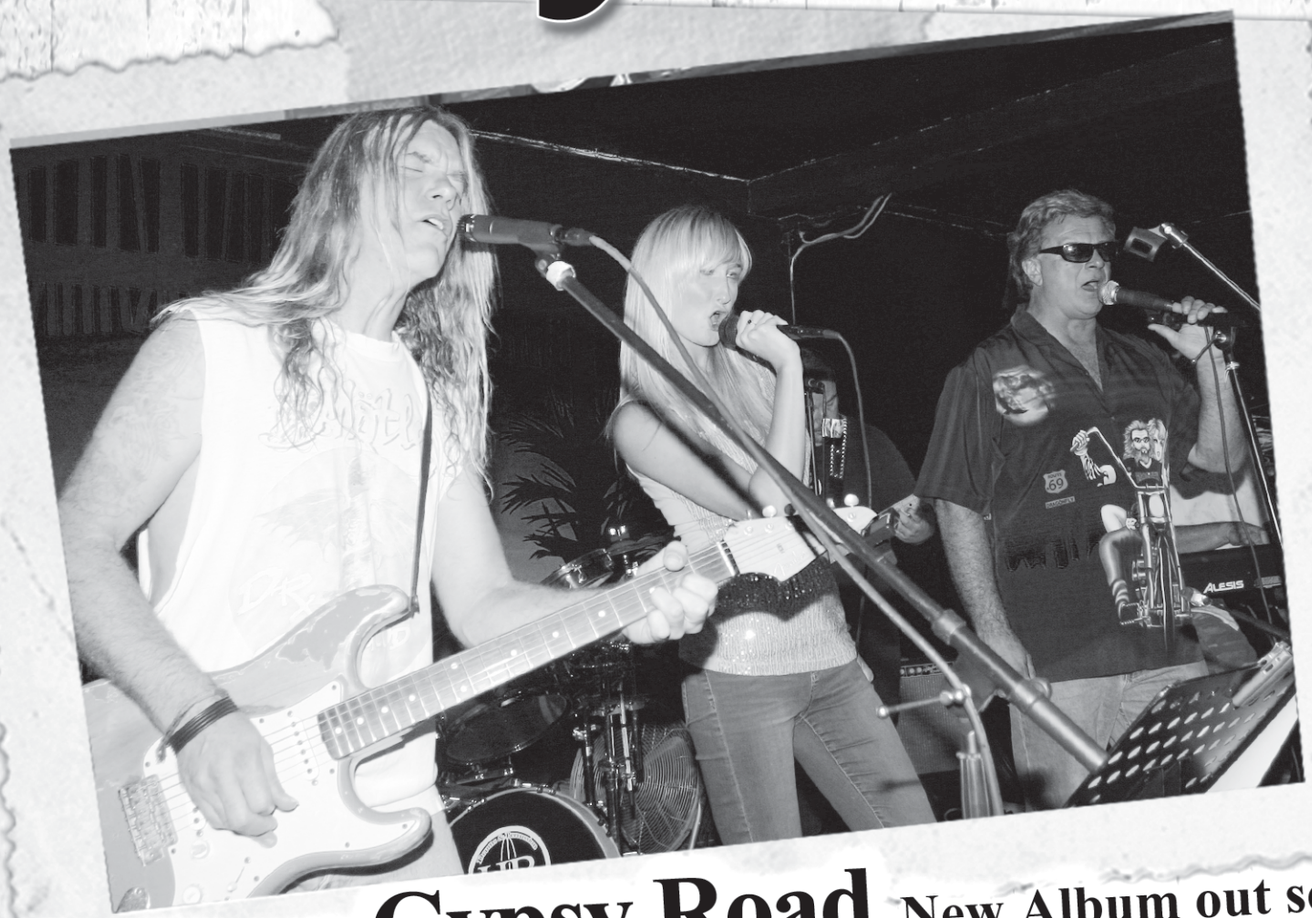

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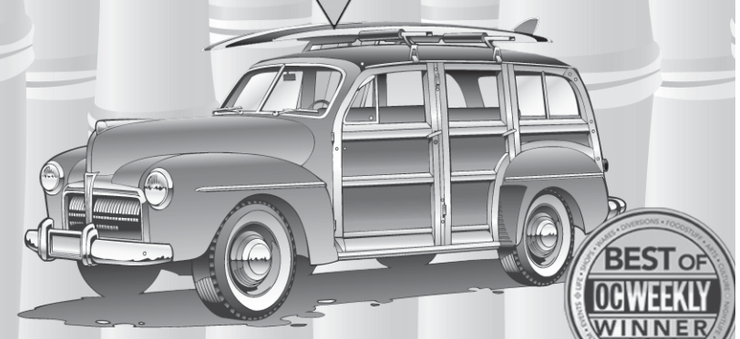

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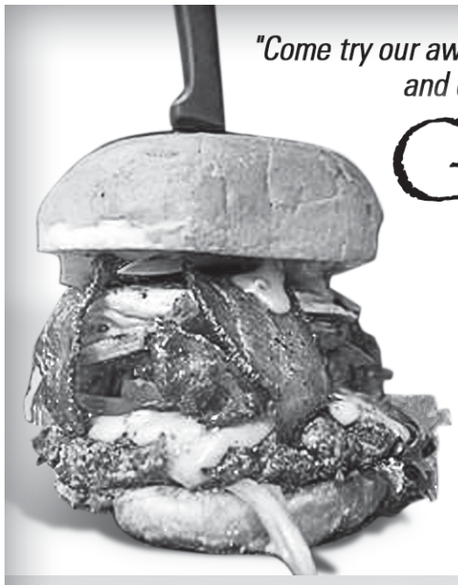

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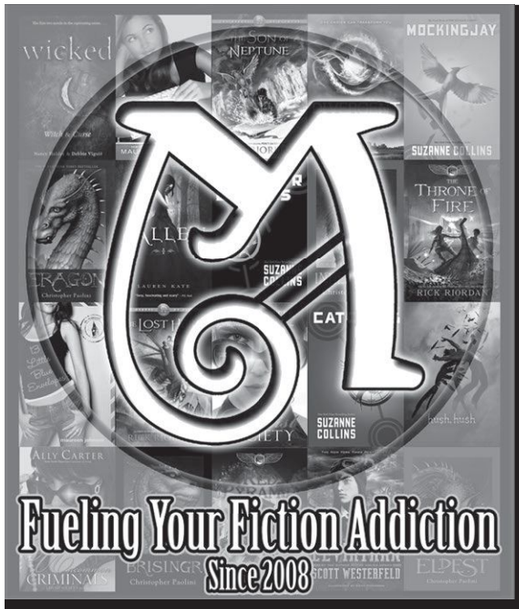

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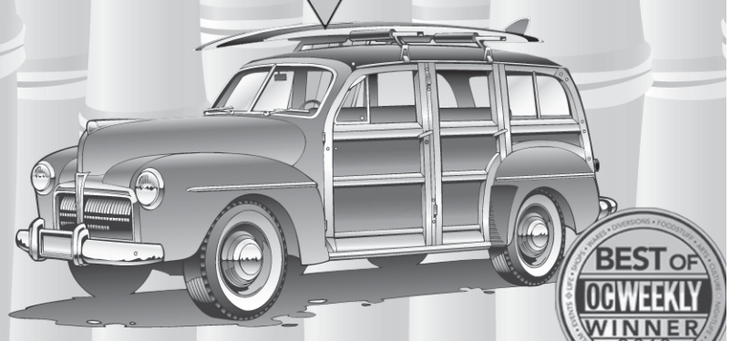

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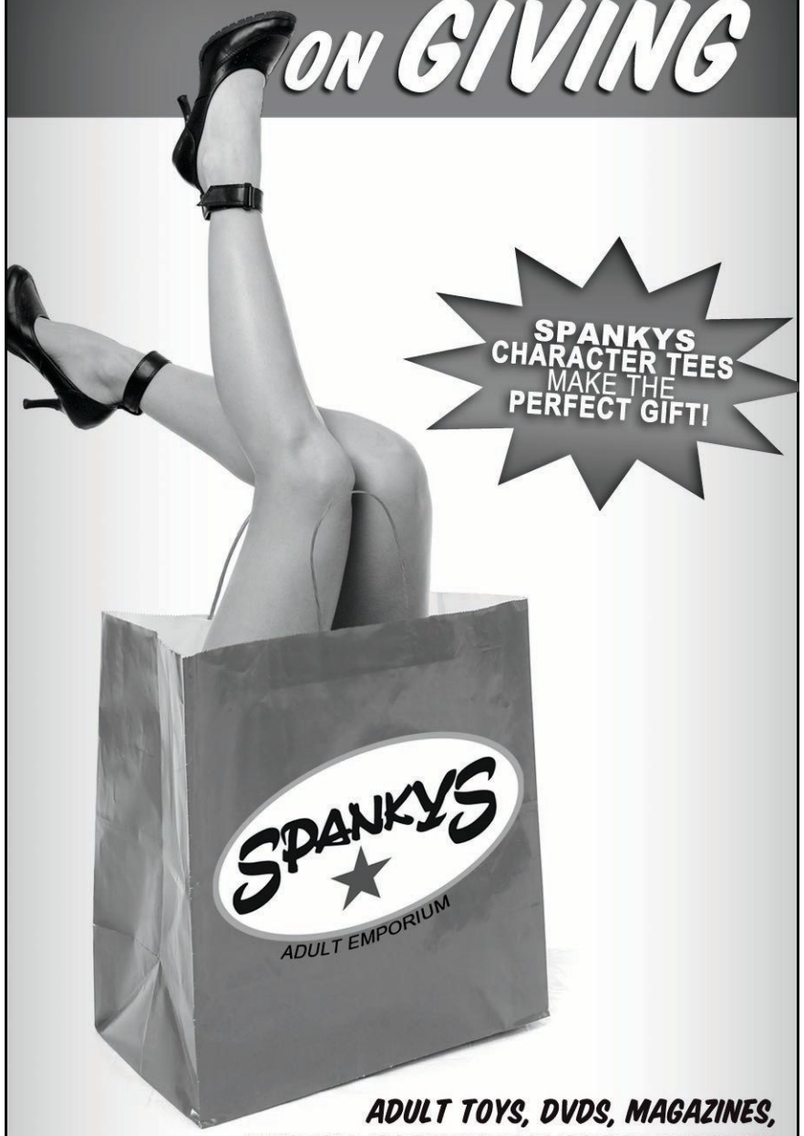

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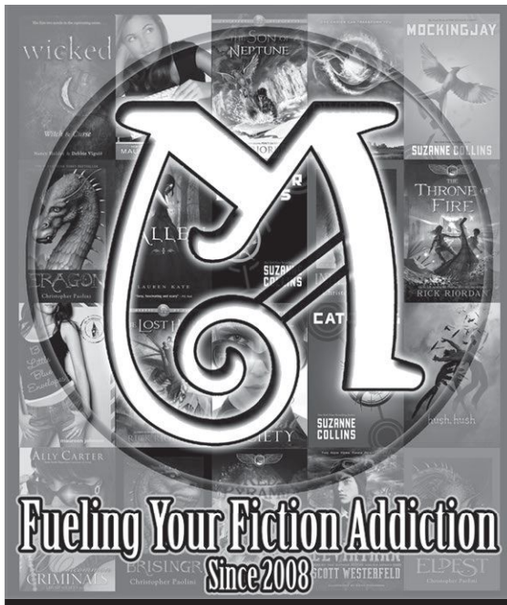

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